

STEREO
Playable on Stereo & Mono Phonographs

SIC-6031



MARIA CALLAS

PONCHIELLI: LA GIOCONDA

Fiorenza Cossotto · Irene Companeez
Ivo Vinco · Pier Miranda Ferraro · Piero Cappuccilli
La Scala Orchestra & Chorus · Antonino Votto cond.

THREE
DISCS
LIBRETTO
ENCLOSED



Callas's unique artistry and musicianship . . . her superb phrasing . . . her genius for giving vibrant life to an operatic character while scrupulously observing all the composer's markings . . .

All these qualities are exemplified in this recording, and her *Suicidio!* is a flawless example of her artistry.

Frank Granville Barker
(Records and Recording)



SERAPHIM
"Angels of the highest order"

77.10.53



IN COLLABORAZIONE
CON L'ENTE AUTONOMO DEL

TEATRO ALLA SCALA

PONCHIELLI

LA GIOCONDA

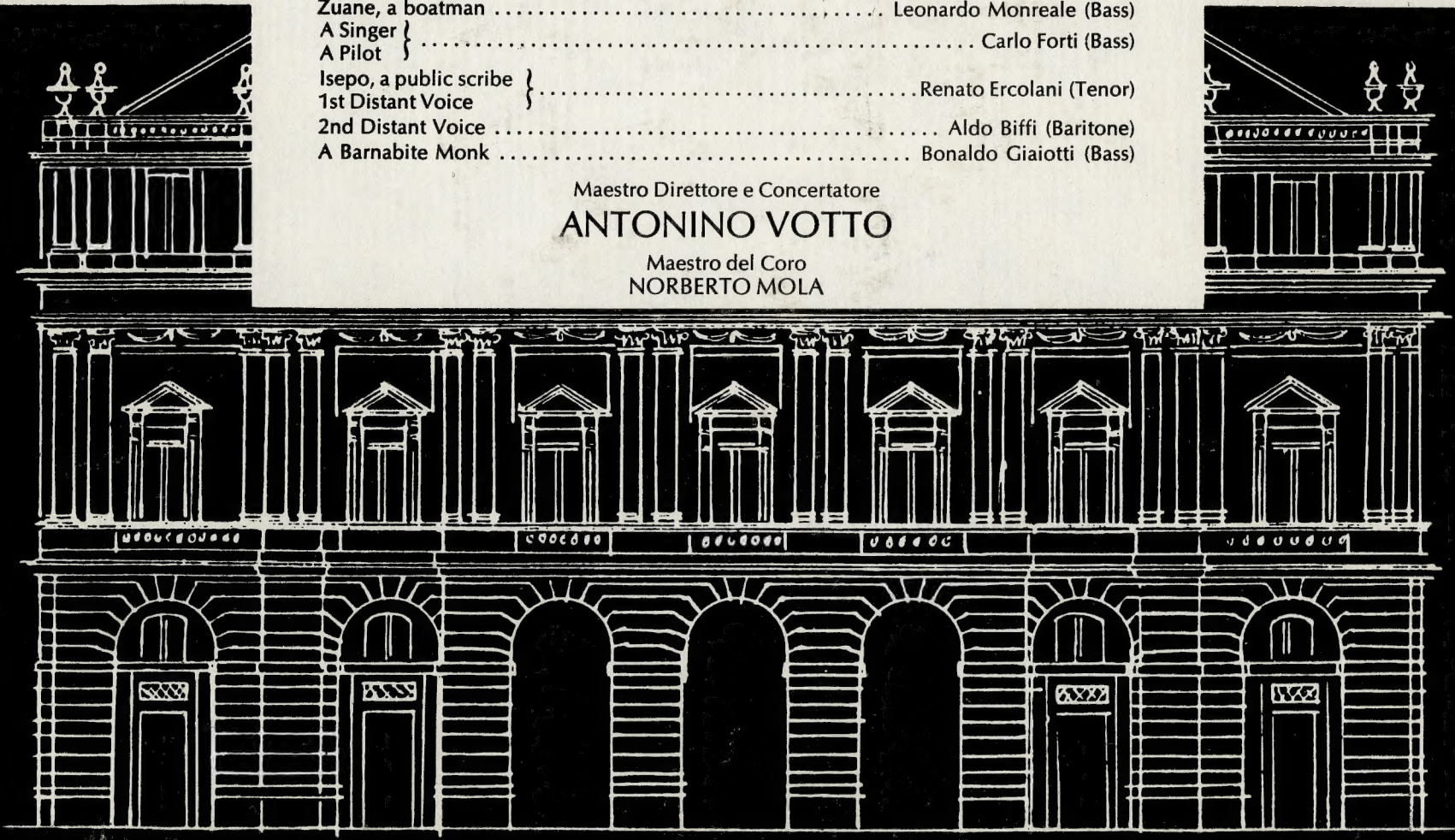
The Cast

LA GIOCONDA, a ballad singer MARIA CALLAS (Soprano)
 LAURA ADORNO, wife of Alvisè FIORENZA COSSOTTO (Mezzo-Soprano)
 LA CIECA, La Gioconda's blind mother IRENE COMPANEEZ (Contralto)
 ALVISE BADOERO, official of the State Inquisition IVO VINCO (Bass)
 ENZO GRIMALDO, a Genoese nobleman PIER MIRANDA FERRARO (Tenor)
 BARNABA, a spy of the Inquisition PIERO CAPPUCCILLI (Baritone)

Zuane, a boatman Leonardo Monreale (Bass)
 A Singer } Carlo Forti (Bass)
 A Pilot }
 Isepo, a public scribe } Renato Ercolani (Tenor)
 1st Distant Voice }
 2nd Distant Voice Aldo Biffi (Baritone)
 A Barnabite Monk Bonaldo Giaiotti (Bass)

Maestro Direttore e Concertatore
ANTONINO VOTTO

Maestro del Coro
NORBERTO MOLA





SERAPHIM
"Angels of the highest order"

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Maria Callas

sings

LaGioconda



The Story

THE opera takes place in Venice in the Seventeenth Century. As the curtain rises on Act One, a crowd fills the grand courtyard of the Palace of the Doges, on its way to the regatta. Barnaba, a spy of the Council of Ten—tribunal of the Inquisition—sees Gioconda leading La Cieca, her blind mother, to church. He declares his love, but Gioconda repulses him as she is in love with Enzo Grimaldo, a Genoese nobleman and sea captain, banished from Venice on pain of death. Barnaba then determines to put La Cieca in his power in order to possess Gioconda, with whom he has become infatuated.

Meanwhile, the winner of the regatta is carried in by the crowd. Barnaba singles out the loser, Zuane, and convinces him that his defeat was caused by an evil spell cast by La Cieca. The crowd is about to kill the old woman for witchcraft, when Enzo, disguised as a Dalmatian sailor, appears to save her. However, Alvise, head of the Council of Ten, suddenly arrives with Laura, his wife, who has been deeply in love with Enzo before his exile. Through her intercession, Alvise spares La Cieca. In gratitude the old woman gives Laura a rosary for good luck. His plot foiled, Barnaba nevertheless has noticed the exchange of looks between Laura and Enzo and, grasping the situation, he plans to use it for his own ends. Left alone with Enzo, he promises to bring Laura aboard his brigantine that very night. He then dictates a letter to the public scribe, telling of Laura's elopement. He throws the note into the Lion's Mouth, an opening in the Ducal wall where Venetians were encouraged to insert anonymous denunciations. Gioconda, who has overheard him dictating the letter, is overcome by the news of Enzo's love for Laura. The act closes with her lamentations blending with the hymns of vespers sung by the crowd before St. Mark's Basilica.


Act Two takes place on an island in the lagoon of Fusina. Enzo's ship, the *Hecate*, lies at anchor. Barnaba appears with Isepo, the scribe, both disguised as fishermen. Barnaba then begins to set in motion his plan to trap Laura in her flight: he dispatches Isepo to summon Alvise's galleys and he, himself, takes Laura on board Enzo's ship. The reunited lovers plan to set sail that evening. While Enzo goes below deck, Laura prays, but is interrupted by Gioconda who has been hiding, waiting for vengeance. Gioconda rushes at her, threatening to kill her. When she sees that Laura has her mother's rosary, she remembers her debt of gratitude. Calling two of her boatmen, she sends Laura safely away before Barnaba arrives with the Venetian galleys. The *Hecate* is attacked and Enzo, refusing to surrender to the pursuing Alvise, sets his ship afire and escapes.

Act Three opens the following night in Alvise's room in the Cà d'Oro. He has resolved to kill his faithless wife; and when she comes to him at his summons, he directs her to drink a vial of poison that he has prepared. He leaves her with the deadly draught. But Gioconda rushes in with a powerful sleeping potion which she makes Laura drink as she pours Alvise's poison into an empty vial. Alvise returns and seeing Laura apparently dead, believes that his revenge is complete.

The scene changes to a sumptuous party given by Alvise which is opened by the Dance of the Hours. In the midst of the gaiety, Barnaba drags in La Cieca whom he claims he found intent on witchcraft. She answers that she was only praying for the dead. Enzo learns from Barnaba that it is Laura who has died; he rushes forward, throws off his mask and

denounces Alvise. Knowing that this means Enzo's death, Gioconda makes a pact to surrender to Barnaba if he will free Enzo. The act is brought to a grisly close by Alvise, who draws aside the curtain leading to the death chamber, revealing to his horrified guests the supposed corpse of his guilty wife reclining on a bier. In the ensuing confusion, Enzo is dragged away by guards and Barnaba seizes La Cieca as hostage.

The final act is laid in Gioconda's house, an abandoned palace on the isle of Giudeca. The still sleeping Laura is brought in by two street singers. Gioconda, awaiting her rival, is first tempted to kill Laura, but then repents and turns her thoughts to suicide. But she is interrupted by Enzo. The heartbroken Enzo also wants to destroy himself, but Gioconda stops him by revealing that she has spirited away Laura's body. She refuses to say where it is, and Enzo is about to kill her, when Laura wakes from her sleep and tells Enzo it was the ballad singer who saved her. The two lovers fall on their knees in gratitude and then escape in a skiff provided by Gioconda. Now alone, she prays to the Virgin for deliverance from Barnaba, who in the meanwhile has overheard her prayer. He confronts her as she is about to escape. Realizing that she is hopelessly trapped, she pretends to agree to keep her pact. As Barnaba rushes forward to embrace her, she stabs herself in the heart. As a final revenge, Barnaba shouts that he has killed her mother. But Gioconda hears nothing, for she is dead.



Maria Callas sings La Gioconda

SIDE ONE

Prelude

Act 1, *beginning*

SIDE TWO

Act 1, *conclusion*

SIDE THREE

Act 2, *beginning*

SIDE FOUR

Act 2, *conclusion*

Act 3, *beginning*


SIDE FIVE

Act 3, *conclusion*

Act 4, *beginning*

SIDE SIX

Act 4, *conclusion*



Amilcare Ponchielli
LA GIOCONDA

Opera in Four Acts

Libretto by Arrigo Boito

(writing under the pen name of Tobia Gorrio)

Based on Victor Hugo's drama "Angelo, Tyran de Padoue"

First performed at La Scala, Milan, April 8, 1876

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La Scala Orchestra and Chorus
conducted by ANTONINO VOTTO
Chorus Master: Norberto Mola

English translation of libretto by Jacqueline Clark ©1952, Capitol Records, Inc.

SIDE ONE

ATTO PRIMO

LA BOCCA DEI LEONI

IL CORTILE DEL PALAZZO DUCALE, VENEZIA

È un meriggio di primavera. La scena è ingombra di marinai e di popolo festante. Barnaba sta addossato ad una colonna con una chitarra ad armacollo. Nel fondo una porta della chiesa di San Marco; sopra una parete del cortile una Bocca dei Leoni con la scritta:

DENONTIE SECRETE PER VIA
D'INQUISITIONE CONTRA CADA-
UNA PERSONA CON L'IMPUNITA
SEGRETEZA ET BENEFITII
GIUSTO ALLE LEGI

CORO DI MARINAI e POPOLO

Feste e pane! la Repubblica
Domerà le schiatte umane
Finchè avran le ciurme e i popoli
Feste e pane.

L'allegria disarmi i fulmini
Ed infrange le ritorte.
Noi cantiam! chi canta è libero,
Noi ridiam! chi ride è forte.
Quel sereno Iddio lo vuol
Che allegrò questa laguna
Coll'argento della luna
E la porpora del sol.

(Campane a distesa, squilli di trombe.)
Pane e feste! a gioia suonano
Di San Marco le campane.
Viva il Doge e la Repubblica!
Feste e pane!

BARNABA

Compari! già le trombe
V'annuncian la regata.

MARINAI

Alla regata!

POPOLO

Alla regata! Andiam, andiam.

(Il popolo esce dal cortile.)

BARNABA

(accennando alle prigioni sotterranee)

E cantan su lor tombe!
E la morte li guata!
E mentre s'erge il ceppo o la cuccagna,
Fra due colonne tesse la sua ragna,
Barnaba, il cantastorie; e le sue file
Sono le corde di questo apparecchio.
Con lavorio sottile
E di mano e d'orecchio
Colgo i tafani al vol
Per conto dello Stato. E mai non falla
L'udito mio. Cogliere potessi
Per le mie brame e tosto
Una certa vaghissima farfalla! . . .

(Entra La Cieca, condotta per mano da Gioconda. Esse si dirigono alla chiesa.)

GIOCONDA

Madre adorata, vieni.

BARNABA

(ritirandosi dietro una colonna)

Eccola! al posto.

CIECA

Figlia, che reggi il tremulo
Piè che all'avel già piega,
Beata è questa tenebra
Che alla tua man mi lega.
Figlia! Figlia!
Tu canti agli uomini
Le tue canzoni,
Io canto agli angeli
Le mie orazioni,
Benedicendo
L'ora e il destin,
E sorridendo

ACT ONE

THE LION'S MOUTH

THE COURTYARD OF THE DUCAL PALACE,
VENICE.

A day in spring. The scene is crowded with sailors and celebrating people. Barnaba is leaning against a column with a guitar slung around his neck. In the back is a door to St. Mark's Church; above the courtyard wall is a Lion's Mouth with the inscription:

FOR SECRET DENUNCIATIONS
TO THE INQUISITION AGAINST
ANY PERSON WITH IMPUNITY
SECRECY AND BENEFITS
ACCORDING TO THE LAW

CHORUS OF SAILORS and PEOPLE

Feasting and bread! Our Republic
Will subjugate all nations
Until all galley crews and people
Have feasting and bread.
Mirth extinguishes thunderbolts
And sunders the chains that bind.
We sing! Who sings is free.
We laugh! Who laughs is strong.
This is the will of that God serene
Who gladdened this lagoon
With the silver of the moon
And the crimson of the sun.

(Bells peal and trumpets sound.)

Bread and Feasting! The bells of St. Mark
Are joyfully pealing.
Long live the Doge and the Republic!
Feasting and bread!

BARNABA

Companions! The trumpets are now
Announcing the start of the regatta.

SAILORS

To the regatta!

CROWD

To the regatta! Come, come.

(The crowd exits from the courtyard.)

BARNABA

(pointing to the underground prisons)

They sing over their grave
While death glowers at them!
Whether the gibbet or maypole be raised,
'Tween two columns the minstrel Barnaba
Spins his web, and the filaments
Are the strings of his instrument.
With subtle work
Of hand and ear
I pick off harmful gadflies
On behalf of the State. And never
My hearing fails. If I could ensnare
For my greedy desires and soon
A most captivating butterfly! . . .

(A blind old woman, La Cieca, enters, led by Gioconda. They walk towards the church.)

GIOCONDA

Come, beloved mother.

BARNABA

(withdrawing behind a column)

Here she is! Back to my place.

CIECA

Daughter, who sustains my faltering steps
Bending already towards the grave,
Blessed in this darkness
That ties me to your hand.
Daughter! Daughter!
To all men
You sing your songs;
To the angels
I chant my prayers,
Blessing
This hour and destiny
And smiling

Sul mio cammin.

GIOCONDA

Vien! per sicuro tramite
Da me tu sei guidata.
Vien! ricomincia il placido
Corso la tua giornata.
Tu canti agli angeli
Le tue orazioni,
Io canto agli uomini
Le mie canzoni,
Benedicendo
L'ora e il destin,
E sorridendo
Sul mio cammin.

BARNABA

Sovr'essa stendere
La man grifagna!
Amarla e coglierla
Nella mia ragna!
Terribil estasi
Dell'alma mia!
Sta in guardia! L'agile
Farfalla spia!

GIOCONDA

L'ora non giunse ancor del vespro santo;
Qui ti riposa appiè del tempio; intanto
Io vado a rintracciar l'angelo mio.

BARNABA

Derision!

GIOCONDA

Torno con Enzo.

CIECA

Iddio ti benedica.
Addio, figliuola.

BARNABA

(sbucando e sbarrando la via a Gioconda)
Ferma.

GIOCONDA

Che?

BARNABA

Un uom che t'ama e che la via ti sbarra.

GIOCONDA

Al diavol vanne colla tua chitarra!
Già l'altra volta tel dissi: funesta
M'è la tua faccia da mistero.

BARNABA

Resta. Enzo attender potrà.

GIOCONDA

Va, ti disprezzo.

BARNABA

Ancor m'ascolterai.

GIOCONDA

Mi fai ribrezzo!

BARNABA

Resta . . . t'adoro, o angelica creatura.

GIOCONDA

Vanne!

BARNABA

(slanciandosi su Gioconda)

Non fuggirai!

GIOCONDA

Mi fai paura! Ah!

(Fugge.)

As I go on my way.

GIOCONDA

Come! For a safe journey
By me you'll be guided.
Come! Your day begins again
Its quiet and placid course.
To the angels
You chant your prayers;
To all men
I sing my songs,
Blessing
This hour and destiny,
And smiling
As I go on my way.

BARNABA

If I could only reach out to her
With my rapacious hand!
Love her and catch her
In my spider's web!
O fearsome rapture
Of my soul!
Beware! The graceful
Butterfly looks this way!

GIOCONDA

It's not yet time for Holy Vespers.
Rest here on the steps of the church,
And I will go in search of my beloved.

BARNABA

How foolish!

GIOCONDA

I'll return with Enzo.

CIECA

May God bless you.
Farewell, daughter.

BARNABA

(stepping out and barring Gioconda's way)
Stop.

GIOCONDA

Who is it?

BARNABA

A man who bars your way because he loves
you.

GIOCONDA

Go to the devil with your guitar!
I told you once already that
I cannot bear your enigmatic face.

BARNABA

Stay. Enzo can wait.

GIOCONDA

Go away, I despise you!

BARNABA

Still you shall hear me.

GIOCONDA

You disgust me!

BARNABA

Stay . . . I adore you, bewitching creature.

GIOCONDA

Go away!

BARNABA

(rushing at her)
You'll not escape!

GIOCONDA

You frighten me! Ah!

(Gioconda runs out.)

CIECA
Qual grido! mia figlia!

BARNABA
La farfalla è scomparsa . . .

CIECA
La voce sua,
Figliuola! o raggio della mia pupilla,
Dove sei? dove sei?

BARNABA
La Cieca strilla; lasciamola strillar.

CIECA
Tenebre orrende!

BARNABA (*osservandola*)
Pur quella larva che la man protende,
Potrebbe agevolar la meta mia . . .
Se la madre è in mia man . . .

CIECA
(*rigirando i grani del suo rosario*)
Ave Maria . . .

BARNABA
Tengo il cor della figlia incatenato . . .
. . . con laccio inesorato.
L'angiol m'aiuti dell'amor materno,
E La Gioconda è mia! Giuro all'Averno!

CORO (*interno*)
Gloria a chi vince!

(*Entra il vincitore della regata portato in trionfo da una folla di uomini, donne, arsenalotti, barnabotti. Fra essi sgherri, Isepo, e Zuane—triste in disparte.*)

ARSENALOTTI (*al vincitore*)
Polso di cerro!

BARNABOTTI
Occhio di lince!

ARSENALOTTI
Remo di ferro!

DONNE
Gagliardo cor!

TUTTI
Gloria a chi vince
Il pallio verde!

DONNE (*guardando Zuane*)
Befte a chi perde!

TUTTI
Lieta brigata
Per lieto calle,
Fra canti e fior,
Portiamo a spalle
Della regata
Il vincitor.

BARNABA (*fissando Zuane*)
Questi è l'uomo ch'io cerco. Non m'inganno.
Patron Zuane, hai faccia da malanno.
Si direbbe davvero che alla regata
Non hai fatto bandiera.

ZUANE
T'inforchi Satanasso!

BARNABA
E se la vera
Cagione io ti dicessi del tuo danno?

ZUANE
Lo so, la prora ho greve ed arrebbata.

BARNABA
Baje!

ZUANE
E che dunque?

CIECA
That cry! My child!

BARNABA
The butterfly has escaped . . .

CIECA
Her voice,
My child! O light of my eyes,
Where are you? Where are you?

BARNABA
The Blind One screams; let her scream.

CIECA
O terrible darkness!

BARNABA (*observing her*)
This aged spectre with outstretched hand
Could help my cause . . .
If the mother were in my power . . .

CIECA
(*fingering the beads of her rosary*)
Ave Maria . . .

BARNABA
I'd hold her daughter's heart in bondage . . .
. . . with unmerciful chains.
If the angel of maternal love helps me,
Gioconda will be mine! I swear to Hades!

CHORUS (*off-stage*)
All hail to the winner!

(*The winner of the regatta enters, carried in triumph by a crowd of men, women, shipwrights, Barnabite monks, guardsmen, Isepo and Zuane, who stands apart sadly.*)

SHIPWRIGHTS (*to the victor*)
Wrists of oak!

BARNABITE MONKS
Eyes of a lynx!

SHIPWRIGHTS
Oars of iron!

WOMEN
Courageous heart!

ALL
All hail to the winner
Of the green pennant!

WOMEN (*looking at Zuane*)
Down with the loser!

ALL
Amidst songs and flowers
Our light-hearted band
Through the gay streets
Carries on its shoulders
The winner
Of the regatta.

BARNABA (*staring at Zuane*)
This is the man. There's no mistake.
Master Zuane, you have a sickly look.
One could truly say that in the regatta
You did not carry off the pennant.

ZUANE
The devil take you!

BARNABA
Suppose I told you
The real reason of your misfortune?

ZUANE
I know it: my prow was overweighted.

BARNABA
Nonsense!

ZUANE
What was it then?

BARNABA
T'avvicina—O lasso!
Hai la barca stregata.

ZUANE
Vergine santa!

BARNABA
Una malia bieca
Sta sul tuo capo. Osserva quella cieca . . .

ARSENALOTTI
Gioia e bambàra!
Corse e cuccagne!

BARNABOTTI
Giuchiamo a zara
Le nostre borse!

TUTTI
Tentiam la mobile
Fortuna a gara.
Giuchiamo a zara.
(*Alcuni estraggono dei dadi e intavolano un giuoco di zara.*)

BARNABA
La vidi stamane gittar sul tuo legno
Un segno maliardo, un magico segno.

ZUANE
Orror!

BARNABA
La tua barca sarà la tua bara.
Sta in guardia, fratello!

ARSENALOTTI
Sei!

BARNABOTTI
Cinque!

ARSENALOTTI
Tre!

TUTTI
Zara!

CIECA (*pregando*)
Turris eburnea . . .
Mistica rosa . . .

BARNABA (*a Zuane*)
La vidi tre volte scagliar su' tuoi remi
Parole tremende—lugubri anatemi.

ZUANE e ISEPO
Gran Dio!

BARNABA
La tua barca sarà la tua bara.
Sta in guardia, fratello . . .

ARSENALOTTI
Sette!

BARNABOTTI
Otto!

ARSENALOTTI
Tre!

TUTTI
Zara!

CIECA
Turris Davidica . . .
Mater gloriosa . . .

BARNABA
Suo covo è un tugurio—laggiù alla Giudeca,
Tien sempre quell'orrido zendado, ed è cieca . . .
Ha vuote le occhiaie—eppure (chi il crede?)
La Cieca ci guarda—La Cieca ci vede!

QUATTRO MARINAI
(*avvicinandosi a Barnaba*)
Ci vede!

BARNABA
Come close, unlucky one!
Your boat is bewitched.

ZUANE
Holy Virgin!

BARNABA
An evil spell hangs
Over your head. See that blind woman . . .

SHIPWRIGHTS
Rejoicing and card-playing!
Gaming and horse races!

BARNABITES
Let's gamble our purses
In a game of zara.

ALL
Let's tempt the fickle
Lady Luck in a game.
Let's play zara.
(*Some in the crowd take out dice and start playing "zara".*)

BARNABA
This morning I saw her cast on your boat
A magic spell—a witch's charm.

ZUANE
Horror!

BARNABA
Your boat will be your coffin.
Watch out, my brother!

SHIPWRIGHTS
Six!

BARNABITES
Five!

SHIPWRIGHTS
Three!

ALL
Zara!

CIECA (*praying*)
Turris eburnea . . .
Mistica rosa . . .

BARNABA (*to Zuane*)
Three times I saw her cast on your oars
Terrible words—mournful curses.

ZUANE and ISEPO
Great God!

BARNABA
Your boat will be your coffin.
Watch out, my brother!

SHIPWRIGHTS
Seven!

BARNABITES
Eight!

SHIPWRIGHTS
Three!

ALL
Zara!

CIECA
Turris Davidica . . .
Mater gloriosa . . .

BARNABA
Her lair is a hovel—yonder on the Giudeca Canal;
Always she wears that shawl—she's blind.
Her sockets are empty—and yet (who could believe it?)
The Blind One looks at us. The Blind One sees us!

FOUR SAILORS
(*coming near Barnaba*)
She sees us!

ISEPO
Oh spavento!

TRE ARSENALOTTI
Che avvenne?

ZUANE
Oh maliarda!

QUATTRO BARNABOTTI
Che avvenne? che mormori?...

BARNABA, ZUANE e ISEPO
La Cieca ci guarda!

CORO
Addosso! accoppiamola!

ZUANE
Coraggio...
(*per avventarsi alla Cieca, poi retrocede*)
Ho paura...

BARNABA
Badate, può cogliervi la sua jettatura.

CORO
Al rogo l'eretica!

ZUANE
Davver, più l'addocchio,
Più i rai le balenano.

BARNABA (*ridendo*)
La Cieca ha il mal occhio.

CORO
Ah! ah! qual facezia!

ZUANE (*ad Isepo*)
Che brontola?

ISEPO
Prega.

PRIMA PARTE DEL CORO
Addosso alla strega!

SECONDA PARTE DEL CORO
Addosso alla strega!

BARNABA
Già l'aure s'annuvolano,
Scagliato ho il mio ciottolo,
Or fuggo la frana!

CIECA
(*afferrata dal popolo e trascinata in mezzo al palco*)
Aiuto!

CORO
Mandràgora!

CIECA
Ah! chi mi trascina! Son cieca!

DONNE
Vediamola salir la berlina!

UOMINI
Ai piombi!

CIECA
Soccorso! soccorso!

DONNE
Ai marrani!

UOMINI
Ai pozzi!

DONNE
Fra Todero e Marco!

BARNABA
(*ad una pattuglia di sgherri*)
Sgherrani, sia tratta nel carcere.

ISEPO
O horror!

THREE SHIPWRIGHTS
What happened?

ZUANE
O sorceress!

FOUR BARNABITES
What happened? What are you mumbling?

BARNABA, ISEPO and ZUANE
Cieca can see us!

CHORUS
At her! Let's put her to death!

ZUANE
Come on...
(*about to rush at Cieca, then receding*)
I'm afraid...

BARNABA
Beware, lest her evil eye curse you.

CHORUS
To the stake with the heretic!

ZUANE
Indeed, the more I see her
The more her eyes flash forth evil rays.

BARNABA (*laughing*)
Cieca has the evil eye.

CHORUS
Ha! Ha! What a joke!

ZUANE (*to Isepo*)
What is she mumbling?

ISEPO
She prays.

FIRST PART OF CHORUS
Get the witch!

SECOND PART OF CHORUS
Get the witch!

BARNABA
Already the sky is darkening,
I have cast my stone,
Now the avalanche will roll!

CIECA
(*seized by the crowd and dragged to the middle of the stage*)
Help!

CHORUS
Sorceress!

CIECA
Oh! Who is dragging me? I am blind!

WOMEN
Let's see her up on the pillory!

MEN
To the piombi!*

CIECA
Help! Help!

WOMEN
To the galleys!

MEN
To the pozzi!*

WOMEN
Between the two columns.**

BARNABA
(*to a patrol of his benchmen*)
Guards, drag her away to prison.

*The *pozzi* and *piombi* were the cells of torture and confinement in the Doge's Palace. They can still be seen today.

**"Todero" and "Marco" refer to the statues of St. Theodore and St. Mark, atop of two columns in the Piazzetta of San Marco.

UOMINI
Al rogo!

DONNE
Alla pira!

TUTTI
Ah!

CIECA
Santa Vergine!

DONNE
Martira!

TUTTI
Martira!

BARNABA
Ho in man la mia vittima, ho in man due destini.

TUTTI
A morte la strega!
(*Entrano Gioconda ed Enzo, vestito da marinaio dalmato.*)

GIOCONDA
Mia madre!

ENZO
Assassini! quel crin venerando
Rispettate! o ch'io snudo il mio brando.
Contro un'egra reietta dal sole
Generosa è la vostra tenzon!
Vituperio! è cresciuta una prole
Di codardi all'alato leon!

CORO
No; Dio vuol ciò che il popolo vuol;
No, la strega non merta perdon.

ENZO
(*fa per togliere i ceppi alla Cieca, ma è impedito dal popolo*)

Sciolta sia! Assassini!
Quel ceppo la strazia. La sciogliete!

CORO
La vogliam giudicare. Spenta sia!

ENZO
Su, fratelli del mare! Alla lotta!
(*Corre verso il canale e scompare.*)

CIECA
Ah! su me si scatena l'averno!

CORO
A morte!

(*Dal fondo entrano Laura e Alvisè. Laura ha una maschera di velluto sul viso.*)

LAURA
Grazia!

ALVISE
Ribellion!
Che? La plebe or qui si arroga
Fra le ducali mure
I dritti della toga
E della scure?
Parla, o captiva!
Perchè stai china fra quelle squadre?

CORO
È una strega!

GIOCONDA
È mia madre!

LAURA
È cieca, o mio signor! Fa ch'essa viva!

MEN
To the stake!

WOMEN
To the pyre!

ALL
Ah!

CIECA
Holy Virgin!

WOMEN
Torture her!

ALL
Torture her!

BARNABA
The victim is in my power; two destinies are in my hand.

ALL
Death to the witch!
(*Enter Gioconda, and Enzo, dressed as a Dalmatian sailor.*)

GIOCONDA
Mother!

ENZO
Murderers! Spare that venerable head
Or I shall draw my sword!
A brave battle you wage
Against infirmity deprived of light!
Shame! A race of cowards has been born
To the winged lion of St. Mark.

CHORUS
No; God wills what the people want.
No—the witch deserves no mercy.

ENZO
(*tries to free Cieca of her shackles, but the crowd prevents him*)

Let her go! Murderers!
The shackles tear into her. Take them away!

CHORUS
We want to try her. She must die!

ENZO
Come on, shipmates! Come to the fight!
(*He runs towards the canal and exits.*)

CIECA
Ah! Hell's fury is unleashed on me!

CHORUS
Death!

(*From the back appear Laura and Alvisè. A velvet mask is on Laura's face.*)

LAURA
Mercy!

ALVISE
Rebellion!
What—The people assume
Within the Ducal walls
The rights of judge
And of executioner?
Speak up, captive!
Why are you held by that mob?

CHORUS
She is a witch!

GIOCONDA
She is my mother!

LAURA
She is blind. Milord—let her live!

ALVISE
Barnaba, è rea costei?
BARNABA (*sottovoce*)
Di malefizio.
GIOCONDA
Ti udii! Tu menti!
ALVISE
Sia tratta in giudizio.
GIOCONDA
(*gettasi ai piedi di Alvisè*)
Pietà . . . ch'io parli attendete . . . ora infrango
Il gel che m'impetriava . . . e sgorga l'onda
Del cor . . . Costei della mia infanzia bionda
L'angelo fu . . . Sempre ho sorriso . . .
Or piango . . .
Mi chiaman . . . *La Gioconda.*
Viviam cantando ed io
Canto a chi vuol le mie liete canzoni,
Ed essa canta a Dio
Le sue sante orazioni . . .
(*Ritorna Enzo con i marinai dalmati.*)

ENZO
Salviamo l'innocente.
LAURA (*scorgendo Enzo*)
Qual volto!
GIOCONDA (*trattenendo Enzo*)
Ah! No, ti ferma! Quel possente la salverà!
BARNABA
(*osservando Laura, poi Enzo*)
Come lo guarda fiso!
GIOCONDA (*ad Alvisè*)
Dalle tue parole la vita attendo.
BARNABA (*ad Alvisè*)
È una strega. Il suo silenzio tel dica.
LAURA
Essa ha un rosario!
No, l'inferno non è con quella pia.
ENZO
Qual voce!
BARNABA e CORO
Muoia!
LAURA (*ad Alvisè*)
La salva!
ALVISE
E salva sia.
GIOCONDA
Gioia!
BARNABA
Furore!
GIOCONDA
Oh gioia!

ALVISE
Barnaba, is she guilty?
BARNABA (*whispering*)
Yes, of witchcraft.
GIOCONDA (*to Barnaba*)
I heard you! You lie!
ALVISE
Let her be tried.
GIOCONDA
(*throwing herself at Alvisè's feet*)
Mercy . . . Wait that I may speak . . . Now
I can break the ice that chilled me . . .
My heart surges up . . . She was the angel
Of my childhood. I was ever smiling . . .
Now I weep . . .
They named me *The Joyous One.*
In songs we make our livelihood and
To all who ask I sing gay melodies,
And to God she chants
Her holy prayers.
(*Enzo returns with Dalmatian sailors.*)

ENZO
Let's save this innocent woman.
LAURA (*perceiving Enzo*)
What face do I see?
GIOCONDA (*stopping Enzo*)
No! This powerful lord will save her!
BARNABA
(*observing Laura, then Enzo*)
How she stares at him!
GIOCONDA (*to Alvisè*)
On your words my life depends.
BARNABA (*to Alvisè*)
She's a witch. Her evil silence proves it.
LAURA
She has a rosary!
No—hell has no such piousness.
ENZO
That voice!
BARNABA and CHORUS
She must die!
LAURA (*to Alvisè*)
Save her!
ALVISE
And saved she will be.
GIOCONDA
O joy!
BARNABA
Damnation!
GIOCONDA
O joy!

SIDE TWO

CIECA
(*a Laura che l'ha liberata*)
Voce di donna o d'angelo
Le mie catene ha sciolto;
Mi vietan le mie tenebre
Di quella santa il volto,
Pure da me non partasi
Senza un pietoso don:
A te questo rosario
Che le preghiere aduna.
Io te lo porgo, accettalo,
Ti porterà fortuna;
Sulla tua testa vigili
La mia benedizione.
LAURA e ENZO
Ascolti il detto pio
L'onnipotente Iddio!
GIOCONDA
O madre mia, ti guarda
Un angelo del ciel.

CIECA
(*to Laura who has released her*)
O voice of woman or angel
Who has freed me of my chains,
My blindness forbids me
The sight of your saintly face.
Still you cannot leave me
Without a pious offering.
I offer you this rosary
Pray, accept it.
With my prayers added
It will bring you luck.
May my benediction
Be on your head.
LAURA and ENZO
May the omnipotent God
Bear witness to her pious words!
GIOCONDA
Mother, a guardian angel
Protects you.

ALVISE
Barnaba!
BARNABA
Mio padron.
ALVISE
Facesti buona caccia
Quest'oggi?
BARNABA
Sulla traccia
Cammino d'un leon.
CORO
Protegge la vegliarda
Visibilmente il ciel!

(*Laura prende il rosario; la Cieca stende le mani come per benedirlo. Laura fa per inginocchiarsi, ma Alvisè la trattiene.*)

ALVISE (*a Laura*)
Che fai! vaneggi?
(*Getta una borsa a Gioconda.*)
Bella cantatrice, quest'oro a te.
GIOCONDA
Messere.
(*a Laura*)
Acciò ch'io l'abbia nelle mie preghiere
Dimmi il tuo nome, ignota salvatrice.

LAURA (*guardando Enzo*)
Laura.
ENZO
È dessa!
ALVISE (*a Laura*)
Ti scuoti! al tempio andiamo!
GIOCONDA
Madre! Enzo adorato! Ah! come t'amo!
(*Tutti entrano nel tempio, meno Enzo che rimane assorto nei suoi pensieri, e Barnaba che lo sta fissando.*)

BARNABA
Enzo Grimaldo, Principe di Santafior, che pensi?
ENZO
Scoperto son.
BARNABA
Qual magico stupor t'invade i sensi?
Pensi a Madonna Laura d'Alvisè Badoero?
ENZO
Chi sei?

BARNABA
So tutto: e penetro in fondo al tuo pensiero.
Avesti culla in Genova . . .
ENZO
Prence non son, sui flutti,
Guido un vascel, son dalmato: Enzo Giordan . . .

BARNABA
Per tutti, ma non per me.
Venezia t'ha proscritto, ma un forte
Desio qui ancor ti trasse ad affrontar la morte.
Amasti un dì una vergine—là, sul tuo mar beato,
A estraneo imene vittima—la condannava il fato.

ENZO
Ho giurato fede a Gioconda.

ALVISE
Barnaba!
BARNABA
Milord.
ALVISE
Was the hunting good
This morning?
BARNABA
I followed
In the tracks of a lion.
CHORUS
Most clearly Heaven
Protects the old woman!

(*Laura takes the rosary; Cieca extends her hands to bless Laura, who starts to kneel, but Alvisè prevents her.*)

ALVISE (*to Laura*)
What are you doing? Are you mad?
(*He throws a purse to Gioconda.*)
Lovely singer, this gold is yours.

GIOCONDA
Milord.
(*to Laura*)
Tell me your name, my unknown savior,
So that I may say it in my prayers.

LAURA (*looking at Enzo*)
Laura.
ENZO
It is she!

ALVISE (*to Laura*)
Bestir yourself. We must go to church.
GIOCONDA
Mother! Beloved Enzo—how I love you!

(*All go into church, except Enzo who remains lost in thought, and Barnaba who stands glaring at him.*)

BARNABA
Enzo Grimaldo, Prince of Santafior, what are you thinking?
ENZO
I am discovered.
BARNABA
What magic stupor invades you?
Are you thinking of Lady Laura Badoero?

ENZO
Who are you?
BARNABA
I know all: I can penetrate to the bottom of your thoughts.
Genoa was your birthplace . . .

ENZO
I am no prince; on the seas
I steer a ship; I'm Enzo Giordan—Dalmatian.

BARNABA
To everybody else but not to me.
Venice has outlawed you, but a strong
Desire pulls you back once more to face death.
Once you loved a maid—yonder on your beloved sea,
But fate condemned her to be victim of an alien marriage.

ENZO
I swore fidelity to Gioconda.

BARNABA
La cantatrice errante
Ami come sorella, ma Laura come amante.
Già disperavi in terra di riveder quel volto,
Ed or, sotto la maschera l'angelo tuo
t'apparve...
Ti riconobbe...

ENZO
Oh giubilo! Oh Laura!

BARNABA
L'amor passa le larve.
Badoer questa notte—veglia al dogale ostello
Col Gran Consiglio. Laura sarà sul tuo
vascello.

ENZO
Dio di pietà!

BARNABA
Le angosce dell'amor tuo soccorso.

ENZO
O Laura mia, O Laura mia!
O grido di quest'anima, scoppia dal
gonfio core!
Ho ritrovato l'angelo del mio celeste amor.
Ma alfin chi sei? mio lugubre benefattor?

BARNABA
T'abboro.
(*Apri il suo mantello e la giubba e mostra
sul giustacuore queste lettere in argento
C.X.*)

Sono il possente demone del Consiglio dei
Dieci.
Leggi.

ENZO
Infamia!

BARNABA
Al supplizio trarti potea, nol feci.
Gioconda amo, essa m'odia... giurai
schiantarle il core.
Enzo morto era poco—ti volli traditor.

ENZO
Gran Dio! la togli all'orrida condanna di
dolore,
L'idolatrata Laura a me ridona ancor.
BARNABA
Va: corri al tuo desio: spiega le vele in mar,
Tutto il trionfo mio negli occhi tuoi m'appar.
Ebben?

ENZO
A notte bruna sul brigantino
Aspetto Laura.

BARNABA
Buona fortuna!

ENZO
E tu sii maledetto!

BARNABA
Spiega le vele in mar!
(*Enzo esce.*)
Maledici? Sta ben... l'amor t'accieca.
Si compia l'opra bieca,
L'idolo di Gioconda sia distrutto...
S'annienti tutto.
(*Va nel fondo, apre una porta accanto alle
prigioni.*)
Isepo!

ISEPO
Padron Barnaba...

BARNABA
Scrivano,
L'anima m'hai venduto e la cotenna
Fin che tu vivi;
Io son la mano
E tu la penna.
Scrivi.
Al capo occulto dell'Inquisizione.
(*Isepo scrive. Intanto alla porta del tempio
appariscono Gioconda e La Cieca.*)

BARNABA
The wandering singer
You love like a sister, but Laura like a
mistress.
Despairing of ever seeing her again on earth,
Now, under her mask, your angel appeared
And recognized you...

ENZO
O happiness! O Laura!

BARNABA
Love pierces disguises.
Tonight Badoer is at the Doge's Palace with
the Grand Council.
Laura will be aboard your ship.

ENZO
Merciful God!

BARNABA
I bring help to your anguished love.

ENZO
O my Laura, o my Laura!
O cry of my soul, bursting from a full heart!
I have found again the angel of heavenly
love.
But who are you, my doleful benefactor?

BARNABA
One who detests you.
(*He opens his mantle and jacket and shows
on his jerkin the letters in silver: C.X.*)

I am the powerful demon of the Council of
Ten.
Read.

ENZO
How infamous!

BARNABA
I could have put you to torture; I did not.
I love Gioconda who hates me... I swore
to crush her heart.
Enzo's death would be too easy. I want you
to betray her.

ENZO
Great God! From her cruel sentence of grief
Save my adored Laura and return her to me.
BARNABA
Go: run to your beloved; set the sails sea-
wards.
All my triumph is shown me by your eyes.
Well?

ENZO
At nightfall on the brigantine
I shall await Laura.

BARNABA
Good luck!

ENZO
And you be cursed!

BARNABA
Set the sails seawards.
(*Enzo leaves.*)
You curse? Well... love blinds you.
We'll carry through this black deed:
Gioconda's idol will be destroyed...
And everything will be annulled.
(*He goes to the back and opens a door next
to the prisons.*)
Isepo.

ISEPO
Master Barnaba...

BARNABA
Scrivener,
You've sold me your soul and hide
For as long as you live;
I am the hand
And you the pen—
So write.
To the Secret Head of the Inquisition.
(*Isepo writes. Meanwhile Gioconda and
Cieca appear at the door of the church.*)

GIOCONDA (*alla Cieca*)
Ti nascondi, c'è Barnaba.
BARNABA
La tua sposa con Enzo il Marinar...
GIOCONDA
(*spiando nascosta dal pilastro*)
Ciel!

BARNABA
Stanotte in mar
Ti fuggirà sul brigantino dalmato.

GIOCONDA
Ah!
(*Scompare in chiesa.*)

BARNABA
Più sotto: La Bocca del Leone.
Qua, porgi, taci, vanne.
(*Prende il foglio; Isepo esce.*)

O monumento!
Regia e bolgia dogale! Atro portento!
Gloria di questa e delle età future;
Ergi fra due torture
Il porfido cruento.
Tua base i pozzi, tuo fastigio i piombi,

Sulla tua fronte il volo dei palombi,
I marmi e l'or.
Gioia tu alterni e orror con vece occulta,

Quivi un popolo esulta,
Quivi un popolo muor.
Là il Doge, un vecchio scheletro
Coll'acidaro in testa,
Sovr'esso il Gran Consiglio,
La Signoria funesta;
Sovra la Signoria
Più possente di tutti, un re: la spia.
O monumento! Apri le tue latèbre,
Spalanca la tua fauce di tenèbre,
S'anco il sangue giungesse a soffocarla!
Io son l'orecchio e tu la bocca: Parla!

(*Getta il piego nella Bocca del Leone ed
esce. Entra danzando una mascherata, poi
un Barnabotto, Gioconda e La Cieca.*)

CORO e DANZA
Carneval! Bacchanal!
Gaia turba popolana
Su! danzate la furlana!
(*Si odono alcuni tocchi di campana. Cessa
la danza.*)

VOCI (*dalla chiesa*)
Angele Dei, ecc.
Gloria al Signor!

UN BARNABOTTO
Tramonta il sol.
Udite il canto
Del vespro santo
Prostrati al suol.
(*Tutti si prostrano, meno Gioconda che si
appoggia alla Cieca.*)

CORO
Angele Dei, qui custos es mei, ecc.

GIOCONDA
Tradita!... Ahimè... Dio! soccombo... il
fianco mio
Vacilla... tu mi sorreggi, o madre... Ahimè!
Ah! o cuor! dono funesto!
Retaggio di dolore!
Il mio destino è questo:
O morte o Amor!

CIECA
Ah, vien!
Facciamo un sol di due dolor, o figlia mia.

GIOCONDA
Ah qui la mano tua o madre sul mio cor!
Senti e comprendi, o madre, il mio dolor!

VOCI
Angele Dei, qui custos es mei, ecc.

GIOCONDA (*to Cieca*)
Hide yourself, Barnaba is there.
BARNABA
With the mariner Enzo your bride...
GIOCONDA
(*spying behind a pillar*)
O Heaven!
BARNABA
Will escape tonight
Aboard a Dalmatian brigantine.
GIOCONDA
Ah!
(*She disappears into the church.*)

BARNABA
Lower down: The Lion's Mouth.
There, hand it me. Be silent and go.
(*He takes the sheet and Isepo exits.*)

O monument!
Ducal palace and hell hole! Evil marvel!
Glory of this and future ages;
Your wicked cruelty
Is built on two tortures.
The base are your pozzi, the peak your
piombi.

Before your facade of marble and gold
Doves soar in flight.
You alternate joy and horror with secret
schemes,

Here the people exult,
Here the people die.
There sits the Doge, old skeleton
With his ceremonial headress,
Above him is the Grand Council,
That fateful oligarchy;
Above this oligarchy
Most potent of all—a king: the spy.
O monument! Open your recesses.
Fling open your maw of darkness,
Even if blood should choke it!
I am the ear and you the mouth: Speak!

(*He throws the note into the Lion's Mouth
and leaves. A dancing masquerade enters;
then a Barnabite, Gioconda and Cieca.*)

CHORUS and DANCERS
Carnival! Bacchanal!
Festive crowd of people
Come! Dance the furlana!
(*Strokes of a bell are heard. The dancing
stops.*)

VOICES (*from the church*)
Angele Dei, etc.
Glory to the Lord!

A BARNABITE
The sun is setting.
Let us hear the song
Of the Holy Vesper
Kneeling on the ground.
(*Everyone prostrates himself, except Gio-
conda who is leaning on Cieca.*)

CHORUS
Angele Dei, qui custos es mei, etc.

GIOCONDA
Alas... Betrayed! God! I'm dying... My body
Trembles... O mother, support me... O God!
God!
O heart! Fatal gift!
Heritage of sorrow!
My destiny is this:
Either love or death!

CIECA
Come!
And we'll make one woe of our two!

GIOCONDA
Here! Put your hand upon my heart.
Feel and know, mother, my sorrow!

VOICES
Angele Dei, qui custos es mei, etc.

SIDE THREE

ATTO SECONDO

IL ROSARIO

NELLE ACQUE DI FUSINA

Notte. Il brigantino, Hécate, visto di fianco. Sul davanti una riva deserta d'isola disabitata. Nel fondo è la laguna. Da una parte un altare della Vergine con una lampada rossa accesa.

Alcuni marinai stanno cantando una marinaresca.

PRIMI MARINAI (sul ponte)

Ho! He! Ho! He!
Fissa il timone!

SECONDI MARINAI

Ho! He! Ho! He!
Issa artimone!

PRIMI MARINAI

La ciurma ov'è?

PRIMI e SECONDI MARINAI

Ho! He! Ho! He!

MARINAI (nel cassero)

Siam nel fondo più profondo
Della nave, della cala,
Dove il vento furibondo
Sprega i fischii e infrange l'ala.
Siam nel fondo più profondo.

MOZZI (sulle antenne)

La, la la la, la la la.
Siam qui sui culmini,
Siam sulla borda,
Siam sulle tremole
Scale di corda.
Guardate gli agili
Mozzi saltar;
Noi gli scoiattoli
Siamo del mar.

PRIMI MARINAI

Ho! He! Ho! He!

SECONDI MARINAI

Ho! He! Ho! He!

BARNABA (di dentro)

Pescator, affonda l'esca,
A te l'onda sia fedel,
Lieta sera e buona pesca.
(*Entrano Isepo e Barnaba, che è vestito da pescatore.*)

PILOTA

Chi va là?

BARNABA

La canzon ve lo dicea:
Un pescator che attende la marea.
Ho la barca laggiù nell'acqua bassa.
È tempora domani, e si digiuna
(*Lucky for me*);
La mensa magra il pescatore ingrassa.

MARINAI (ridendo)

Ha! Ha!

BARNABA (ad Isepo)

Siam salvi! Han riso. Sono ottanta
Fra marinari e mozzi. Han tre decine
Di remi e nulla più; due colubrine
Di piccolo calibro. Or va, con quanta
Lena ti resta, e disponi le scotte
Colà dove le macchie sono più folte.
Io qui rimango a far l'ufficio mio.
Vanne con Dio.

(Isepo esce.)

Pescator, affonda l'esca,
A te l'onda sia fedel,
Lieta sera e buona pesca
Ti promette il mare e il ciel.

ACT TWO

THE ROSARY

IN THE WATERS OF FUSINA

Night. The brigantine, Hécate, seen from the side. In the foreground a deserted shore of an uninhabited island. In the background the lagoon. To one side an altar to the Virgin with a red oil lamp burning.

Some sailors are singing a chantey.

FIRST SAILORS (on deck)

Ho! Heigh! Ho! Heigh!
Look to the rudder!

SECOND SAILORS

Ho! Heigh! Ho! Heigh!
Hoist the mizzen!

FIRST SAILORS

Where is the crew?

FIRST and SECOND SAILORS

Ho! Heigh! Ho! Heigh!

SAILORS (in the hold)

We're in the deepest part
Of the ship—in the hold,
Where the raging wind
Squanders its whistles and breaks its wing.
We're in the deepest part.

DECK HANDS (in the shrouds)

La, la la la, la la la.
We're here on the tops,
We're here on the gunwhale,
We're here on the swinging
Ladders of rope.
Look at the nimble
Deck hands jumping;
We are the squirrels
Of the sea.

FIRST SAILORS

Ho! Heigh! Ho! Heigh!

SECOND SAILORS

Ho! Heigh! Ho! Heigh!

BARNABA (from inside)

Fisherman, lower your bait,
And may the waves be true to you.
A fine evening and a good catch.

(*Enter Isepo and Barnaba, the latter dressed as a fisherman.*)

PILOT

Who goes there?

BARNABA

My song was telling you:
A fisherman awaiting the tide.
I have a boat down there in shallow water.
Tomorrow is Ember Day, and we must fast
(*Lucky for me*);
A Lenten meal makes the fisherman fat.

SAILORS (laughing)

Ha! Ha!

BARNABA (to Isepo)

We're safe. They laughed. Eighty
They are—sailors and boys. They have
Thirty oars and no more; two cannons
Of small caliber. Now with all the breath
That's left you, go and set the sentries
Where the bushes are thickest.
Here I'll stay to finish my task.
May God be with you.

(Isepo leaves.)

Fisherman, lower your bait
And may the waves be true to you,
The sea and sky promise you
A fine evening and a good catch.

Va, tranquilla cantilena,
Per l'azzurra immensità;
Ah, una placida sirena
Nella rete cascherà.

CORO

Una placida sirena
Nella rete cascherà.

BARNABA

Spia coi fulminei
Tuoî sguardi accorti,
E fra le tenebre
Conta i tuoi morti.
Sì, da quest'isola
Deserta e bruna
Or deve sorgere
La tua fortuna.
Sta in guardia! e il rapido
Sospetto svia,
E ridi e vigila
E canta e spia.

(ripigliando la canzone)

Brilla Venere serena
In un ciel di voluttà.
Una fulgida sirena
Nella rete cascherà.

CORO

Una fulgida sirena
Nella rete cascherà.

(Barnaba esce all'entrare di Enzo.)

ENZO

Sia gloria ai canti
Dei naviganti!
Questa notte si salpa!

MARINAI

Evviva il nostro
Principe e capitano!

ENZO

Soffia grecale,
Vento buono per noi . . . Nella carena
Tu, Nostromo, raccogli la gomema.
Tu, Mastro delle vele, affiggi al rostro
Del brigantino il dalmato segnal
Che ci protesse in molte aspre fortune,
E al maggior pino inalbera il fanale.

(ai mozzi)

Voi siate pronti a distaccar la fune
D'amarra a un cenno mio.

(*Alcuni eseguiscono gli ordini di Enzo, mentre altri ricantano la marinaresca.*)

MARINAI

Ho! He! Vele a babordo!
Issa! Remi a tribordo! Il ciel tuonò.

MOZZI

In mezzo ai fulmini della tempesta
Noi nelle nuvole tuffiam la testa.
Osiam le pendule sartie scalar.
Noi gli scoiattoli siamo del mar.

ENZO

Ed or scendete a riposarvi. Io vigilo
Solo sul ponte le inimiche flotte.
È tardi.

LA CIURMA

Buona guardia.

ENZO

Buona notte.

(*La ciurma scende sotto il ponte. Enzo solo, guarda il mare.*)

Cielo e mar! l'etereo velo
Splende come un santo altar.
L'angiol mio verrà dal cielo?
L'angiol mio verrà dal mare?
Qui l'attendo, ardente spira
Oggi il vento dell'amor.
Ah, quell'uom che vi sospira
Vi conquide, o sogni d'or!
Per l'aura fonda
Non appar nè suol, nè monte,
L'orizzonte bacia l'onda,
L'onda bacia l'orizzonte!
Qui nell'ombra ov'io mi giaccio
Coll'anelito del cor.

Go along, tranquil tune
Through the celestial spaces.
This night a siren
Will fall into the net.

CHORUS

This night a siren
Will fall into the net.

BARNABA

Spy, quick as lightning
With clever glances,
And in the darkness
Count all your dead.
Yes, from this island,
Deserted and dusky,
Your luck is now
About to change.
Watch out! And elude
The swift suspicion,
And laugh and watch
And sing and spy.

(taking up his song again)

Venus gleams serene
In a voluptuous sky.
A dazzling siren
Will fall into the net.

CHORUS

A dazzling siren
Will fall into the net.

(Barnaba exits and Enzo enters.)

ENZO

Hail to the songs
Of seafarers!
Tonight we weigh anchor.

SAILORS

Long live
Our prince and captain!

ENZO

A north-east wind
Blows. It's a good one for us. You—
Boatswain—stow the cable in the hold.
You—Master of the sails, fix to the bowsprit
Of the brigantine the Dalmatian ensign
That has protected us in many an ordeal,
And onto the mainmast hang the lantern.

(to the deck hands)

Be ready to cast off the lines
At my first sign.

(*Some crewmen follow out the orders, while others pick up the chantey again.*)

SAILORS

Ho! Heigh! Sails to the larboard!
Ahoy! Oars to the starboard! The sky
thundered.

DECK HANDS

Among the thunderbolts of the storm,
Headlong we plunge into the clouds.
We dare to climb up in the rigging.
We are the squirrels of the sea.

ENZO

And now, go all down to rest. I'll watch
Alone on the deck for enemy fleets.
It's late.

THE CREW

Have a good watch.

ENZO

Good night.

(*The crew goes below. Enzo, alone, gazes at the sea.*)

Sky and sea! The ethereal curtain
Shimmers like a holy altar.
Will my angel come from the sky?
Will my angel come from the sea?
Here I await her, and ardently blows
The wind of love today.
That mortal man who sighs for you
Can conquer you, O golden dreams!
In the boundless space
Neither shore nor mountain appears,
The horizon kisses the waves,
The waves kiss the horizon!
Here in the darkness I wait
With a beating heart.

Vieni, o donna, vieni al bacio
Della vita e dell'amor.

(fissando il mare)

Ma chi vien? Non è uno spettro
Del pensier! quella è una barca.
Odo già de' remi il metro,
Verso me volando varca...

LA VOCE DI BARNABA

Capitano! a bordo!

ENZO

Avanti!
Dio! sostieni ancor la piena
Della gioia! Naviganti,
Costeggiate la carena!
Qua la fune... aggrappa... annoda...
Non cadere! approda! approda!...

(Arriva Laura.)

LAURA

Enzo! Mio Enzo! Mio Amor!

ENZO

Laura! Cielo e amor!

LA VOCE DI BARNABA *(allontanandosi)*

Buona fortuna!

LAURA

Oh! la sinistra voce!

ENZO

S'ei fu che ti salvò!...

LAURA

Pur sorridea d'un infernal sorriso!

ENZO

È l'uomo che ci aperse il paradiso!
Deh! non turbare — con ree paure
Di questi istanti — le ebbrezze pure;
D'amor soltanto — con me ragiona,
È il cielo, o cara — che schiudi a me!

LAURA

Ah! del tuo bacio — nel dolce incanto,
Celeste gioia — diventa il pianto,
A umano strazio — Dio non perdona,
Se perdonato — amor non è!

ENZO

Ma dimmi come, — angelo mio!
Mi ravvisasti?

LAURA

Nel marinar Enzo conobbi.

ENZO

Al pari anch'io
Te al primo suono della parola...

LAURA

Enzo adorato! Ma il tempo vola.
All'erta! all'erta!

ENZO

Deh! non tremar!
Siamo in un'isola — tutta deserta,
Fra mar e cielo — fra cielo e mar!
Vedrem fra poco tramontar la luna...
Quando sarà corcata, all'aura bruna
Noi salperem; coi baci in fronte,
E colle vele al vento!

ENZO e LAURA

Laggiù nelle nebbie remote,
Laggiù nelle tenebre ignote,
Sta il segno del nostro cammino.
Nell'onde, nell'ombre, nei venti,
Fidenti, ridenti, fuggenti,
Gittiamo la vita e il destin.
La luna discende, discende
Ricinta di roride bende,
Siccome una sposa all'altar.
E asconde la spenta parvenza
Nell'onde con lenta cadenza,
La luna è discesa nel mar!

ENZO

E il tuo nocchiere
Or la fuga t'appresta. O amata donna,
Tu resta qui.

(Enzo scende sotto il ponte.)

Come, my lady, come to the kiss
That gives life enchantment.

(scrutinizing the sea)

Ah! Who goes there? It can't be a phantom
Of my mind! No — that's a boat.
Already I hear the beating of its oars
Crossing swiftly over towards me...

THE VOICE OF BARNABA

Captain! Ahoy!

ENZO

Come aboard!
Help me God to bear the surge
Of my joy! Oarsmen,
Coast alongside the hold!
Here's the line... Catch hold... Grip it...
Don't fall! Get aboard! Get aboard!

(Laura arrives.)

LAURA

Enzo! My Enzo! My Beloved!

ENZO

Laura! Heavenly Beloved!

VOICE OF BARNABA *(in the distance)*

Good luck!

LAURA

Oh, that sinister voice!

ENZO

But he saved you...

LAURA

Still an infernal smile was on his face.

ENZO

He is the man who gave us paradise.
Pray! Don't disturb with dire fears
The pure ecstacy of this moment.
Of love alone reason with me,
It's heaven, dearest, that you open for me.

LAURA

Ah! Tears become a heavenly joy
In the sweet enchantment of your kiss.
God does not pardon human anguish
When love is not forgiven.

ENZO

But tell me, my angel, how
You recognized me?

LAURA

Enzo I knew even as a sailor.

ENZO

In the same way, I, too,
At the first sound of your words...

LAURA

Beloved Enzo — but time flies!
Be careful! Be careful!

ENZO

Pray! Don't be afraid!
We're on an island — completely deserted,
Between sea and sky — between sky and sea.
We shall soon see the moon sinking...
When it is gone, in the dark we shall
Weigh anchor — with sails in the wind,
And kisses on our brows.

ENZO and LAURA

Down there in the distant mists,
Down there in the unknown darkness,
Lies the sign of our way.
Through waves, through shadows, through
winds, Confident, smiling, fleeing,
We cast our life and destiny
Into the waves, the shadows, the wind.
Like a bride at the altar
Swathed in dewy veils,
The moon gently descends
And hides in the waves
Its darkened face. Now into the sea
The moon has sunk with slow rhythm.

ENZO

And now your pilot
Prepares your flight. Beloved woman —
Wait for me here.

(Enzo goes below deck.)

LAURA

Ho il cor gonfio di lagrime.
Quel lume! Ah! una Madonna!
*(Mentre essa prega, Gioconda mascherata
esce da un nascondiglio.)*

Stella del marinar! Vergine Santa,
Tu mi difendi in quest'ora suprema.
Tu vedi quanta passione e quanta
Fede mi trasse a tale audacia estrema!
Sotto il tuo velo che i prostrati ammantata
Ricovera costei che prega e trema,
Scenda per questa fervida orazione
Sul capo mio, Madonna del perdono,
Una benedizione...

GIOCONDA

E un anatema!

LAURA

Ah! chi sei?

GIOCONDA

Chi son tu chiami?
Sono un'ombra che ti aspetta!
Il mio nome è la Vendetta.
Amo l'uomo che tu ami.

LAURA

Ciel!

SIDE FOUR

GIOCONDA

(accennando a prora)

Là attesi e il tempo colsi
Come belva nella tana,
Ah! la forza sovrumana,
Del furor m'invade i polsi!
Vuoi fuggir? d'amor ti struggi?
Vuoi fuggire, lieta rivale?...
Sì, l'antenna e il governale
Pronti son, sta ben, va, fuggi!

LAURA

Furia orrenda!

GIOCONDA

Ah! mi paventi!
Ed ardisci amar d'amore
Quell'eroe?

LAURA

Sfido il tuo core, o rival!

GIOCONDA

Bestemmi!

LAURA

Menti!
L'amo come il fulgor del creato!
Come l'aura che avviva il respiro!
Come il sogno celeste e beato
Da cui venne il mio primo sospir.

GIOCONDA

Ed io l'amo siccome il leone
Ama il sangue, ed il turbine il volo
E la folgor le vette, e l'alcione
Le voragini, e l'aquila il sol!

LAURA

Pel suo bacio soave disfido
Di morte l'orror!

GIOCONDA

(ghermendo un pugnale)

Pel suo bacio soave t'uccido,
Son più forte, più forte è il mio amor!
Il mio braccio t'afferra!
Vien ch'io ti scorga in viso! a terra! a terra!

Or più scampo non hai!
Questo pugnale...
Ma no... tu avrai per sorte
Un fulmin più fatale...
Là guarda...

LAURA

O ciel!

GIOCONDA

In quella barca bruna...
Là è il tuo consorte!

LAURA

My heart is full of tears.
What is that light! Ah, a Madonna!
*(While Laura prays, Gioconda, masked,
emerges from a hiding place.)*

Star of the mariner! Blessed Virgin!
Protect me in this supreme hour.
You see what passion and what
Faith drew me to such a daring step!
Under your veil that covers the wretched,
Shelter me as I pray and tremble.
With this fervid prayer, Mother of Pardon,
May a blessing
Descend on my head...

GIOCONDA

And a curse!

LAURA

Ah! Who are you?

GIOCONDA

Who I am do you ask?
I am a shadow that waits for you!
My name is Revenge.
I love the man whom you love.

LAURA

Heavens!

GIOCONDA

(pointing to the bow)

Yonder I waited and bided my time
Like a beast in its lair.
The superhuman strength
Of fury invades my blood!
You want to flee? Does love consume you?
You want to flee, happy rival?
Yes, the mast and the rudder
Are ready. Very well, go, flee!

LAURA

You horrible fury!

GIOCONDA

Ah! You're afraid!
And dare you love with true love
That hero?

LAURA

I challenge your heart, o rival!

GIOCONDA

You blaspheme!

LAURA

You lie!
I love him as the light of Creation,
Like the air that enlivens the breath,
Like the heavenly and blessed dream
From which came my first sigh.

GIOCONDA

I love him as the lion
Loves blood, and the whirlwind its flight,
And the lightning the peaks, and halcyons
The whirlpools, and the eagle the sun!

LAURA

For his sweet kiss I defy
The pale horror of death!

GIOCONDA

(flashing a dagger)

For his sweet kiss I will kill you.
I am stronger; stronger is my love!
My arm is seizing you!
Come that I may see your face. Down!

Down!
Now there is no more escape for you!
This dagger...
But no... you shall have as a fate
A more crushing blow...
Look, there...

LAURA

Heavens!

GIOCONDA

In that dark boat yonder...
Your consort is there!

LAURA
Perduta io son!

GIOCONDA
È pieno l'anatema!
Ormai nè un nume nè un santuario
Salvar ti può.

LAURA
(alzando il rosario)
Vergin m'aita!

GIOCONDA
Che! quel rosario! Presto! Fuggi!
A te, questa maschera ti asconda!
(La trascina verso la riva.)

LAURA
Che fai?

GIOCONDA
Ti salvo! Olà, il mio palischermo!
(Appariscono due marinai con una barca.)

LAURA
Ma mi dirai chi sei?

GIOCONDA
Son La Gioconda!
(Gioconda spinge Laura nella barca, che si allontana rapidamente. Dalla riva, Barnaba osserva la barca di Laura e scorge in distanza la gondola di Alvise.)

BARNABA
Maledizion! Ha preso il vol! Padron!
Nel canal morto . . . là . . . forza di remi . . .
(Barnaba esce.)

GIOCONDA
È salva! O madre mia, quanto mi costi! . . .
(Enzo scende dal ponte.)

ENZO
Laura, Laura! ovei sei?

GIOCONDA
Laura è scomparsa!

ENZO
Gioconda! o ciel! che avvenne?

GIOCONDA
Invano a' rei
Baci sognati il tuo sospir la chiama . . .

ENZO
Menti, menti, o crudel!

GIOCONDA
No! più non t'ama!
Vedi là, nel canal morto,
Un navil che forza il corso?
Essa fugge! il suo rimorso
Fu più forte dell'amor!
Questo lido è a lei funesto,
Chè la morte intorno sta . . .
Essa fugge ed io qui resto! . . .
Chi di noi più amato avrà?

ENZO
Taci! ahimè! da che t'ho scorto,
Sospettai nefando agguato,
Non mi dir d'avermi amato,
Odio sol tu porti in core!
Ma al suo barbaro consorte
L'idol mio saprò strappar! . . .
Là è la vita!

GIOCONDA
Là è la morte!

ENZO
Che di' tu?

GIOCONDA
Riguarda al mar!
(Si ode un colpo di cannone. Marinai dell'Hècate sbucano da tutte le parti, alcuni con fiaccole in mano.)

LAURA
I am lost!

GIOCONDA
The curse is fulfilled!
Neither a god nor a sanctuary
Can save you now.

LAURA
(lifting up the rosary)
Help me!

GIOCONDA
Ah, that rosary! Flee! Here!
This mask will hide you.
(She pulls her to the bank.)

LAURA
What are you doing?

GIOCONDA
I'm saving you—here is my skiff!
(Two sailors appear with a boat.)

LAURA
Will you tell me who you are?

GIOCONDA
I am Gioconda.
(Gioconda pushes Laura into the boat that quickly draws away. From the bank Barnaba sees Laura's boat and in the distance Alvise's gondola.)

BARNABA
Damnation! She's taken flight. Captain!
There . . . in the dead canal . . . row harder!
(Barnaba leaves.)

GIOCONDA
She is safe! Ah, mother, how much you cost me!
(Enzo comes from the deck.)

ENZO
Laura, Laura! Where are you?

GIOCONDA
Laura disappeared.

ENZO
Gioconda! Heavens! What happened?

GIOCONDA
In vain your sighs
Call her to the guilty kisses of your dreams.

ENZO
You lie, O cruel one!

GIOCONDA
No! She loves you no more!
There, in the dead canal, you see
A boat which quickly plies its course?
She is fleeing. Her remorse
Was stronger than her love!
To her this is a fateful shore
Because death lurks about . . .
She flees and here I stay . . .
Which of us has the greater love?

ENZO
Be quiet! Alas! Since I've seen you
A nefarious ambush I suspected.
Don't tell me that you love me,
You carry only hate in your heart!
But from her barbarous husband
My angel I'll know how to snatch . . .
Yonder there is life!

GIOCONDA
Yonder there is death!

ENZO
What are you saying?

GIOCONDA
Look to sea.
(A gunshot is heard. Sailors from the Hecate come out from everywhere, some with torches in their hands.)

MARINAI
Le galee! Le galee! Salvi chi può!

GIOCONDA
Tu sei tradito! un infame, un crudel
Al Gran Consiglio il tuo nome svelò . . .
Rompi gli indugi, fa forza di vele,
Il cielo ancora salvar ti può!

ENZO
Taci! E un insulto de' vili il consiglio;
Dov'è la morte, più impavido sto!
Noto m'è il rombo del fiero naviglio,
Fuga ed arresa che sieno non so!

TUTTI
Fuggiam! fuggiam! più speranza non v'ha!
Più speme, più scampo non v'ha!

ENZO
(prendendo una fiaccola)
Sin ch'io vivo, no!
Al nemico darem cenere e brage!
Incendio! (Da fuoco all'Hècate.)

TUTTI
Incendio! guerra! morte! strage!

ENZO
(slanciandosi in mare)
O Laura, addio!

GIOCONDA
(dalla riva)
E sempre Laura! Ma almen poss'io con te morir!
(La nave si sprofonda.)

ATTO TERZO

CÀ D'ORO

UNA CAMERA NELLA CÀ D'ORO

Sera. Entra Alvise molto agitato.

ALVISE
Sì! morir ella de'! Sul nome mio
Scritta l'infamia impunemente avrà?
Chi un Badoer tradì
Non può sperar pietà! . . .
Se ier non la ghermì
Nell'isola fatal questa mia man,
L'espiazion non fia tremenda meno!
Ieri un pugnall le avria squarciato il seno.
Oggi . . . un ferro non è . . . sarà un veleno!
(accennando alle sale contigue)
Là turbini e farnetichi
La gaia baraonda,
Dell'agonia col gemito
La festa si confonda!
Ombre di mia prosapia
Non arrossite ancora!
Tutto la morte vendica,
Anche il tradito onor!
Là del patrizio veneto
S'adempia al largo invito,
Quivi il feral marito
Provveda al proprio onor!
Fremete, o danze, o cantici! . . .
È un'infedel che muor!
(Entra Laura in ricca veste da ballo.)

LAURA
Qui chiamata m'avete?

ALVISE
Pur che vi piaccia . . .

LAURA
Mio signor . . .

ALVISE
Sedete!
Bella così, madonna, io non v'ho mai veduta;
Pur il sorriso è languido; perchè ristarvi muta?
Dite: un gentil mistero v'è grave a me svelar,
O un qualche velo nero dovrò da me strappar?

SAILORS
The galleys! The galleys! Let's flee!

GIOCONDA
You've been betrayed! A villain
Revealed your name to the Grand Council . . .
Put an end to delays—set sail quickly.
Heaven can still save you!

ENZO
Silence! That council of cowards is an insult;
Where death is, there I stand more firmly!
Well known to me is the awful fleet's roar.
Flight or surrender—I know not what it means!

ALL
Let's flee! There's no more hope!
There's no more safety, no escape!

ENZO
(snatching a torch)
No—not while I live!
Ashes and embers we'll leave to the enemy!
Fire! (He sets the Hecate afire.)

ALL
Fire! War! Death! Massacre!

ENZO
(jumping into the sea)
O Laura, farewell!

GIOCONDA
(from the bank)
Always Laura! Ah, at least I can die with you!
(The ship sinks.)

ACT THREE

THE HOUSE OF GOLD

A ROOM IN THE HOUSE OF GOLD

Evening. Alvise enters in great excitement.

ALVISE
Yes! Die she must! Shall infamy
Be written on my name with impunity?
Who betrays a Badoer
Can hope for no pity! . . .
If yesterday on that fatal island
This hand of mine did not seize her,
Expiation will be no less terrible!
A dagger should have pierced her breast.
Today . . . it will not be steel . . . but poison!
(pointing to the adjoining rooms)
There, let the gay party
Keep on its whirling dances.
Here, with a groan of agony
Let the festivities be mixed!
Shades of my forefathers
Do not blush yet!
Death revenges everything—
Even betrayed honor!
There, nobleman of Venice,
Be gracious host to your guests.
Here, outraged husband,
Look to your honor!
Tremble in your dances and songs! . . .
It is a faithless wife who dies!
(Laura enters wearing a rich ball dress.)

LAURA
You summoned me here?

ALVISE
If it pleases you . . .

LAURA
Milord . . .

ALVISE
Be seated!
So beautiful, milady, I have never seen you.
Still your smile is languid; why are you so silent?
Tell me: is it a gentle mystery hard to reveal,
Or a black veil—which I must tear away?

LAURA
Dal vostro accento insolito cruda ironia
traspira,
Il labbro a grazia atteggiarsi, ma fuor, ne
scoppia l'ira . . .
Mio nobile consorte, non vi comprendo
ancora!

ALVISE
Pur d'abbassar la maschera, madonna, è
questa l'ora.

LAURA
Che dite?

ALVISE
Giunta è l'ora! — ad altr'uomo rivolto,
Donna infame, è il tuo primo sospir . . .

LAURA
Ad altr'uomo? Che dite?

ALVISE
Sì! Donna infame!
Ieri quasi t'ho colta in peccato.

LAURA
Dio! che ascolto!

ALVISE
Pur potesti salvarti e fuggir . . .
Col mio guanto t'ho oggi afferrato,
Più non fuggi, — ti è d'uopo morir!
(*La atterra violentemente.*)

LAURA
(*ai piedi di Alvisè*)
Morir! è troppo orribile!
Aver dinanzi il cielo . . .
E scender nelle tenebre
D'un desolato avel!
Senti! di sangue tiepido
In seno mi scorre un rivo . . .
Perchè, se piango e vivo,
Dimmi: tu dei morir?
La morte è pena infame
Anche a più gran fallir!

ALVISE
Invan tu piangi — invan tu spero,
Dio non ti può esaudir!
In lui raccogli tuoi pensieri;
Preparati a morir!

E già che ai nuovi imeni
L'anima tua sospira, o indocil sposa,
Ten vieni e mira.

LAURA
Ove m'adduci?

(*Alvisè solleva la drapperia della camera
attigua e indica un catafalco.*)

ALVISE
Vieni! Questo è il talamo tuo!

LAURA
Ah!

UNA SERENATA
(*sulla laguna*)
La gaia canzone
Fa l'eco languire
E l'ilar suono
Si muta in sospir.
(*Entra Gioconda e s'appiatta in fondo.*)

ALVISE
(*estraendo una fiala*)
Prendi questo velen; e già che forte
Tanto mi sembri ne' tuoi detti audaci,
Con quelle labbra che succhiavo i baci,
Suggi la morte.
Scampo non hai.
Odi questa canzon? *Morir* dovrai
Pria ch'essa giunga all'ultima sua nota.
(*Alvisè esce; Gioconda accorre verso Laura,
afferra il veleno che Laura ha tra le mani
e le porge un'ampolla.*)

LAURA
In your unusual tone, I sense a cruel irony,
Your lips seem kind, but anger bursts out
of them . . .
My noble husband, I do not understand you
yet!

ALVISE
Milady, the hour has come to drop your
mask.

LAURA
What are you saying?

ALVISE
The hour has come! To another man,
Sinful woman, your first sigh is directed . . .

LAURA
Another man? What do you say?

ALVISE
Yes, sinful woman!
Yesterday I almost caught you.

LAURA
Heavens, what do I hear?

ALVISE
But you saved yourself and fled . . .
Today I have you in my hand.
You can escape no more—you must die!
(*He throws her down violently.*)

LAURA
(*at Alvisè's feet*)
To die! It is too horrible!
To have Heaven before me . . .
And to go down into the darkness
Of a desolate grave!
Feel! A stream of warm blood
Flows through my bosom . . .
If I cry and live,
Why tell me: You must die?
Death is an infamous punishment
Even for the greatest guilt!

ALVISE
In vain you cry—in vain you hope.
God cannot grant your wish!
In Him collect your thoughts;
Prepare to die!

Since for nuptials new,
Your soul sighs, faithless one,
Come here and look!

LAURA
Where are you leading me?

(*Alvisè raises the curtains leading to the
room beyond and points to a catafalque.*)

ALVISE
Come, this is your nuptial bed!

LAURA
Ah!

A SERENADE
(*from the lagoon*)
The cheerful song
Makes the echo languish
And its gay sound
Changes into a sigh.
(*Gioconda enters and hides in the back.*)

ALVISE
(*taking out a vial*)
Take this poison; and since you seem
So strong in your daring words,
With those lips that tasted kisses—
Taste death.
You have no escape.
Do you hear this song? *You must die*
Before it reaches its last note.
(*Alvisè leaves; Gioconda runs to Laura,
seizes the poison that Laura has in her
hands and gives her another vial.*)

SERENATA (*interna*)
Con vago miraggio
Riflette la luna
L'argenteo suo raggio
Sull'ampia laguna
E in quel sì sublima
Riverbero pio,
Patetica rima
Creata da Dio.

GIOCONDA
A me quel filtro! A te codesto! Bevi!

LAURA
Gioconda, qui?

GIOCONDA
Previdi la tua sorte,
Per salvarti mi armai, ti rassicura.
Quel narcotico è tal, che della morte
Finge il letargo . . . Bevi! Angosciosi,
E brevi sono gl'istanti . . .

LAURA
Mi fai paura!

GIOCONDA
S'ei qui torna t'uccide.

LAURA
Atra agonia!

GIOCONDA
Per te prega quaggiù la madre mia,
Nell'oratorio, i miei fidi cantor
Son presso . . . ascolta.

LAURA
Error!
Già la canzone muor!

GIOCONDA
Con essa muori!
T'è nota la condanna:

Pria ch'essa giunga all'ultima sua nota . . .

LAURA
Porgi! ho bevuto!

(*Laura scompare nella camera mortuaria.*)

GIOCONDA
La fiala a me! Gran Dio!
(*Travasa il veleno d'Alvisè nella fiala del
sonnifero ed esce correndo. Entra Alvisè
che vede l'ampolla del veleno vuota.*)

SERENATA (*interna*)
Udite le blande
Canzoni vagar,
Il remo ci scande
Gli accordi sul mar.
Ten va serenata
Per l'aura serena,
Ten va serenata
Sull'onda incantata.

ALVISE
Tutto è compiuto! Vuoto è il cristal.
(*Entra nella cella funeraria, poi ritorna.*)

SERENATA (*interna*)
Udite le blande
Canzoni vagar,
D'un'anima ignota
È l'eco fedel.
L'estrema sua nota
Si perde nel ciel.

ALVISE
Vola su lei la morte.
(*Esce Alvisè e Gioconda ricompare.*)

GIOCONDA
O madre mia, nell'isola fatale
Frenai per te la sanguinaria brama
Di rejeta rival. Or più tremendo
È il sacrificio mio . . .
Io la salvo per lui, per lui che l'ama!

SERENADE (*off-stage*)
With lovely illusion
The moon reflects
Its silvery beam
On the spacious lagoon.
In that divine shimmer
Is sublimated
The romantic rhyme
Created by God.

GIOCONDA
Give me that philter! Drink this instead!

LAURA
Gioconda, here?

GIOCONDA
I foresaw your fate.
Don't fear, to save you I armed myself.
My narcotic is such that it feigns
The lethargy of death . . . Agonizing,
Brief are the moments . . .

LAURA
You frighten me!

GIOCONDA
If he returns he kills you.

LAURA
Dark anguish!

GIOCONDA
Down there my mothers prays for you
In the chapel; my loyal singers
Are near . . . listen.

LAURA
Horror!
Already the song is dying away!

GIOCONDA
With it you die!
You know the sentence:
Before it reaches its last note . . .

LAURA
Hand it to me! Here, I have drunk it.
(*Laura disappears into the death chamber.*)

GIOCONDA
For me that potion! Almighty God!
(*She decants Alvisè's poison into the vial of
the narcotic, then rushes out. Alvisè enters
and sees the empty vial of poison.*)

SERENADE (*off-stage*)
Hear the soothing
Songs wandering,
The oars are marking
The chords on the waves.
Go along, serenade,
Through the crystalline air,
Go along, serenade,
Over the enchanted waves.

ALVISE
Everything is done! The glass is empty.
(*He enters the death chamber, then returns.*)

SERENADE (*off-stage*)
Hear the soothing
Songs wandering,
Of a soul unknown
It is the faithful echo.
Its final note
Fades away in the sky.

ALVISE
Death hovers over her.
(*Alvisè exits and Gioconda reappears.*)

GIOCONDA
O mother, on that fateful island
Because of you I controlled the deathly urge
Of spurned rivalry. Now more terrible
Is my sacrifice . . . I saved her
For him—for him who loves her!

CORO
 Orro! orro!
(Gioconda corre verso Enzo che viene trascinato dalle guardie. Barnaba afferra per la mano la Cieca e la spinge entro una porta segreta.)

ATTO QUARTO

IL CANAL ORFANO

NELL' ISOLA DELLA GIUDECA

L'atrio di un palazzo diroccato. Sul tavolo un'ampolla di veleno, un pugnale. Gioconda è sola; poi da una buia calle entrano due uomini che portano in braccio Laura.

GIOCONDA
 Nessun v'ha visto?

PRIMO CANTORE
 Nessun.

GIOCONDA
 Sul letto la deponete.
(Laura è deposta sul letto, dietro un paravento.)

GIOCONDA
 I compagni verranno questa notte?

CANTORE
 Sì.

GIOCONDA
 Ecco l'oro che vi promisi.

CANTORE
 Nol vogliam . . . gli amici
 Prestan opra da amici.

GIOCONDA
 O pietosi,
 Per quell'amor che v'ha creati, un'altra
 Grazia vi chiedo. Nella scorsa notte
 Mi scomparve la mia cieca madre,
 Già disperata la cercai, ma invano.
 Deh! scorrete le vie, le piazze, e l'orme
 Della mia vecchierella Iddio v'insegnì.
 Doman, se la trovate, a Canareggio.
 V'aspetterò. Quest'antro di Giudecca
 Fra bev'ora abbandono.

CANTORE
 A noi t'affida.
(Escono. Gioconda, prende l'ampolla del veleno.)

CHORUS
 Horror!
(Gioconda runs out after Enzo who is being dragged away by guards. Barnaba grabs Cieca by the hand and pushes her into a secret door.)

ACT FOUR

THE ORFANO CANAL

ON THE ISLAND OF GIUDECA

The hall of a dilapidated palace. On a table are a vial of poison and a dagger. Gioconda is alone, then two men enter from a dark alley with Laura in their arms.

GIOCONDA
 No one has seen you?

FIRST SINGER
 No one.

GIOCONDA
 Lay her on that bed.
(They put Laura on a bed behind a screen.)

GIOCONDA
 Our friends — they'll come tonight?

SINGER
 Yes.

GIOCONDA
 Here is the gold I promised you.

SINGER
 We don't want it . . .
 Friends give a hand to friends.

GIOCONDA
 O generous hearts,
 For that love that created you, another
 Favor I ask. Last night
 My blind mother disappeared.
 In despair I looked for her — in vain.
 Pray! Search the streets, the squares.
 May God lead you to that dear old woman.
 Tomorrow, if you find her, at Canareggio
 I shall await you. Soon I shall leave
 This miserable hole.

SINGER
 Trust in us.
(They go out. Gioconda takes up the vial of poison.)

SIDE SIX

GIOCONDA
 Suicidio! . . . in questi
 Fieri momenti
 Tu sol mi resti,
 E il cor mi tenti.
 Ultima voce
 Del mio destino,
 Ultima croce
 Del mio cammin.
 E un dì leggiadre
 Volavan l'ore;
 Perdei la madre,
 Perdei l'amore,
 Vinsi l'infausta
 Gelosa febbre!
 Or piombo esausta
 Fra le tenebre! . . .
 Tocco alla meta . . .
 Domando al ciel
 Di dormir queta
 Dentro l'avel.
 Ecco, il velen di Laura, a un'altra vittima
 Era serbato! Lo berrò! Quand' esso
 Questa notte qui giunga, io non vedrò
 Il loro immenso amplesso;
 Ma 'chi provvede alla lor fuga? ah! no!
(Getta il veleno.)
 No, tentator, lungi da me! conforta,
 Anima mia, le tue divine posse!
 Laura è là . . . là sul letto . . . viva . . .
 morta? . . .

GIOCONDA
 Suicide! . . . in these
 Awful moments
 You alone remain to me.
 You alone tempt me.
 Last voice
 Of my destiny,
 Last cross
 Of my journey.
 Once upon a time
 The hours gaily flew by;
 Lost now is my mother,
 Lost is my love.
 I overcame the consuming
 Fever of jealousy.
 Now I sink exhausted
 In the darkness! . . .
 I am reaching the end . . .
 I only ask of Heaven
 To sleep quietly
 Within the grave.
 Here — Laura's poison for another
 Victim was meant! I'll drink it! When
 He comes here tonight, I shall not see
 Their infinite embrace.
 But who will help them to escape? No!
(She throws down the poison.)
 No! Away, temptation! My soul,
 Strengthen your divine powers!
 Laura is there . . . on the bed . . . alive? . . .
 dead? . . .

Nol so . . . se spenta fosse!
 Io salvarla volea, mio Dio lo sai!
 Pur, s'ella è spenta? . . . un indistinto raggio
 Mi balena nel cor . . . vediam . . . coraggio.
(Sta per avviarsi al letto, poi si pente.)
 No . . . no . . . giammai, giammai!
 No, non mi sfugga questo dubbio arcano!
 Ma s'ella vive? ebbene . . . Laura è in mia
 man.
 Siam sole. È notte. Nè persona alcuna
 Saper potria . . . profonda è la laguna . . .

UN VOCE LONTANA
 Eh! dalla gondola,
 Che nuove porti?

ALTRA VOCE
 Nel Canal Orfano
 Ci son de' morti.

GIOCONDA
 Orrore!
 Sinistre voci! Illuminata a festa
 Splende Venezia nel lontano . . .
 In cor mi si ridesta
 La mia tempesta
 Immane! Furibonda!
 O amore! Amore!
 Enzo! Pietà! . . .
(Viene Enzo dalla calle.)

ENZO
 Gioconda!

GIOCONDA
 Enzo! . . . sei tu!

ENZO
 Dal carcere
 M'hai tratto; e i miei legami
 Sciogliesti, armato e libero
 Qui son. Da me che brami? . . .

GIOCONDA
 Da te che bramo? Ah! misera!
 Ridarti il sol, la vita!
 La libertà infinita!
 La gioia e l'avvenir!
 L'estatico sorriso,
 L'estatico sospiro!
 L'amore . . . il paradiso!
 (Gran Dio! fammi morir!)

ENZO
 Donna! col tuo delirio
 Tu irridi a un moribondo,
 Per me non ha più balsami
 L'amor, nè gioie il mondo.
 Addio . . .

GIOCONDA
 Che fai?

ENZO
 Non chiedere.

GIOCONDA
 Resta . . . M'ascolta.

ENZO
 Cessa.

GIOCONDA
 Tu vuoi morir per essa!

ENZO
 Sì, sul suo santo avello
 Baciare anco una volta
 La pallida sepolta.

GIOCONDA
 Ebben, corri al tuo voto,
 Eroe mesto e fedel!
 L'avel di Laura è vuoto;
 Io l'ho rapita!

ENZO
 Cielo! No, menti, menti . . .

GIOCONDA
(accennando alla croce appesa al muro)
 Giuro, giuro su quella croce.

ENZO
 No: la bestemmia atroce
 Tergi dal labbro impuro!
 Di' che hai mentito!

GIOCONDA
 No! io dissi il ver.

I don't know . . . Had she perished!
 I wanted to save her, Heaven knows it!
 Still, were she dead . . . a faint ray of hope
 Flashes in my heart . . . Let's see . . . Courage!
(She starts toward the bed, then stops.)
 No . . . no . . . never . . . never!
 No, may not this secret doubt escape me!
 But if she lives? Well, she's in my hand.

We're alone. It's night. No one ever
 Could know . . . the lagoon is deep . . .

A DISTANT VOICE
 Eh, you in that gondola,
 What news do you have?

A MORE DISTANT VOICE
 There are corpses
 In the Orfano Canal.

GIOCONDA
 Horror!
 What sinister voices! In the distance
 Venice glitters all lit for a festival.
 And in my heart
 The tempest stirs again —
 Raging! Overwhelming!
 O love! O love!
 Enzo, have pity!
(Enzo comes in from the alley.)

ENZO
 Gioconda!

GIOCONDA
 Enzo . . . It's you!

ENZO
 Out of jail
 You have taken me; from my bonds
 You have freed me; here I am at liberty
 And armed. What do you wish from me?

GIOCONDA
 Alas, wretched me! What do I wish?
 To give you back sun and life,
 Endless freedom,
 Joy and the future,
 The smile of ecstasy,
 The sigh of rapture,
 Love . . . paradise!
 (Almighty God! Let me die!)

ENZO
 Woman, with your raving,
 You mock a dying man.
 No more balms has love for me
 Nor is there joy in the world.
 Farewell . . .

GIOCONDA
 What are you doing?

ENZO
 Don't ask.

GIOCONDA
 Stay . . . listen to me.

ENZO
 Let me go.

GIOCONDA
 You want to die for her!

ENZO
 Yes, I want to kiss once again
 The poor departed
 In her holy tomb.

GIOCONDA
 Well then, speed to your tryst,
 Sad and faithful hero!
 Laura's crypt is empty;
 I have removed her!

ENZO
 Heavens! No — you lie, you lie . . .

GIOCONDA
(pointing to a cross on the wall)
 I swear, I swear by that cross.

ENZO
 No — wipe that atrocious blasphemy
 From your impure lips!
 Confess that you lied!

GIOCONDA
 I spoke the truth!

ENZO
O furibonda jena
Che frughi il cimitero!
O maledetta Eumenide,
Gelosa della morte,
Dimmi ove celi l'angelo
Mio dalle guancie smorte.
Parla! o in quest'ora funebre
Convien che qui tu muoia . . .
Vedi! già brilla il fulmine
Del mio punale . . .
(*Sguaina il suo pugnale e afferra Gioconda.*)

GIOCONDA
O gioia! m'uccide!

ENZO
Il tuo mister saprò.

GIOCONDA
No.

ENZO
Parla.

GIOCONDA
No.

ENZO
Ebben . . . infame . . . muori!

LAURA (*dall'alcova*)
Enzo!

ENZO
Chi è là?

GIOCONDA
Mio Dio!

LAURA (*comparendo*)
Enzo! amor mio!
Ah! Il cor mi si ravviva . . .
Respiro all'aura . . .
Enzo, vieni . . . son viva!

ENZO
Ciel! Non deliro! Viva! Laura! Laura!

GIOCONDA
(*avviluppandosi la testa nel suo manto*)
Nascondili, o tenebra!

LAURA
(*guardando verso Gioconda*)
Ahimè! quell'ombra che là si ammanta . . .
È Alvisè . . . fuggi . . .

ENZO
No, il terrore disombra.

LAURA (*riconoscendo Gioconda*)
Sei tu? costei salvò la vita a me.

ENZO
Fanciulla santa!

ENZO e LAURA
Ah, ch'io ti baci il piè!
(*Laura ed Enzo cadono in ginocchio davanti a Gioconda.*)

GIOCONDA
La barca s'avvicina . . . i miei compagni
Vi condurranno prima dell'alba al lido
Dei Tre Porti . . . Lesti
Verso Aquileja drizzerete il volo,
E di là poco lunge il sol d'Illyria
Vi splenderà liberamente in viso.

(*a Laura*)
Ecco la barca . . . Addio . . .
Il mio mantel t'asconda.
Che vedo là; il rosario! oh sommo Dio!
Così dicea la profezia profonda:
A te questo rosario

ENZO
O you raging hyena
Prowling the cemetery!
O you cursed Fury,
Jealous even of death!
Tell me where you are hiding
My pale-cheeked angel.
Speak! Or in this doleful hour
It is fit that here you die . . .
See! Already the steel
Of my dagger is gleaming . . .
(*He draws out his dagger and grabs Gioconda.*)

GIOCONDA
O joy! he will kill me!

ENZO
I will uncover your secret.

GIOCONDA
No.

ENZO
Speak.

GIOCONDA
No.

ENZO
Very well . . . infamous creature . . . die!

LAURA (*behind the screen*)
Enzo!

ENZO
Who is there?

GIOCONDA
My God!

LAURA (*appearing*)
Enzo, my love!
Ah! my heart revives again . . .
Enzo . . . come . . . I'm alive!

ENZO
Heaven! I don't rave! Alive! Laura! Laura!

GIOCONDA
(*wrapping her head in her mantle*)
Hide them from me, O darkness!

LAURA (*looking at Gioconda*)
Alas! That shadow drawing on his cloak . . .
It's Alvisè . . . flee, Enzo . . .

ENZO
No, put aside your fears.

LAURA (*recognizing Gioconda*)
It's you? It's she who saved my life.

ENZO
Saintly maiden!

ENZO and LAURA
Let me fall at your feet!
(*Laura and Enzo fall on their knees before Gioconda.*)

GIOCONDA
The boat is drawing near . . . Before dawn
My companions will take you to the bank
Of the Three Bridges . . . Speedily
To Aquileja direct your flight,
And a short way from there Illyria's sun
Will shine freely on your faces.

(*to Laura*)
Here is the boat . . . Farewell . . .
My mantle will hide you.
What do I see! The rosary! Great God!
Thus went the obscure prophecy:
I offer you this Rosary

*Che le preghiere aduna,
Io te lo porgo, accettalo,
Ti porterà fortuna . . .
E così sia! quest'ultimo
Bacio che il pianto innonda
V'abbiate in fronte, è il povero
Bacio del labbro mio.
Talor nei vostri memori
Pensieri alla Gioconda
Date un ricordo. Amatevi . . .
Siate felici . . . Addio!*

LAURA e ENZO
Sulle tue mani l'anima
Tutta stempriamo in pianto.
No, mai su queste lagrime
Non scenderà l'oblio.
Ricorderem la vittima
Del sacrificio santo.
Ti benedican gli angeli.
Addio . . . Gioconda. Addio.
(*Si allontanano nella barca.*)

GIOCONDA
(*afferrando l'ampolla del veleno*)
Ora posso morir. Tutto è compiuto.
Ah no! mia madre! aiuto!
Aiuto, o Santa Vergine!
Troppi dolori sovra un solo cuore!
Vo' ricercar mia madre! . . . Oh mio terror!
Il patto or mi rammento! Ah! la paura
Di Barnaba m'agghiaccia!
Qui riveder l'orribile sua faccia!
(*Si prostra davanti all'immagine della
Madonna.*)
Vergine Santa, allontana il Demonio!
(*Viene Barnaba dalla calle e sta spiando alla
porta socchiusa.*)

BARNABA
Il ciel s'oscura.
Prega! Ed essa non sa qual testimonia
Dell'orazion la guarda.

GIOCONDA
Vergine Santa, allontana il Demonio . . .
Ebben, perchè son così affranta e tarda?

BARNABA
Ah! vuol fuggir . . .

GIOCONDA
La fuga è il mio riscatto!
(*Barnaba spalanca la porta ed incontra Gioconda
che sta per fuggire.*)

BARNABA
Così mantieni il patto!

GIOCONDA
Sì, il patto mantengo—lo abbiamo giurato.
Gioconda non deve quel giuro tradir.
Che Iddio mi perdoni l'immenso peccato
Che sto per compir!

BARNABA
Ebrezza! delirio! Sognata mia gioia!
Ti colgo e repente nell'arido cuor
Scompar l'atra noia
Coi rai dell'amor!

GIOCONDA
T'arresta. Raffrena il selvaggio delirio!
Vo'farmi più gaia, più fulgida ancora.
Per te voglio ornare la bionda mia testa
Di porpora e d'or!
Con tutti gli orpelli sacrali alla scena
Dei pazzi teatri coperta già son.
Ascolta di questa sapiente sirena
La dolce canzon.
Mantengo il mio detto, tradirti non vo'.
Volesti il mio corpo, demon maledetto?
E il corpo ti do!
(*Si trafigge nel cuore col pugnale.*)

BARNABA
Ah! ferma! irrision! . . . ebbene . . . or tu
M'odi . . . e muori dannata!
(*Si curva sul corpo di Gioconda e grida.*)
Ier tua madre m'ha offeso!
Io l'ho affogata! . . .
Non ode più!
(*Barnaba esce precipitosamente.*)

FINE

*Pray, accept it.
With my prayers added
It will bring you luck . . .
And so be it! This final
Kiss that my tears are drowning
Receive on your foreheads.
It is the poor kiss of my lips.
Sometime in your memories
Give a thought to Gioconda.
Love each other . . .
Live happily . . . Farewell!*

ENZO and LAURA
Upon your hands
Our soulful tears fall.
No, never on these tears
Will oblivion fall.
We shall remember the victim
Of this saintly sacrifice.
The angels bless you —
Farewell . . . Gioconda. Farewell.
(*The boat carries them away.*)

GIOCONDA
(*grasping the vial of poison*)
Now I can die! Everything is over.
Ah no, not yet! My mother! Help!
Help, Holy Virgin!
Too many sorrows for a single heart!
I'll seek and seek my mother! But terror!
Now I remember the pact. The fear
Of Barnaba turns me to ice!
To see here again the horror of his face!
(*She prostrates herself before the image of
the Virgin.*)
Drive away the demon, Holy Virgin!
(*Barnaba comes from the alley and spies at
the half-closed door.*)

BARNABA
The sky is darkening.
She prays, and she doesn't know
Who witnesses her prayers.

GIOCONDA
Drive away the demon, Holy Virgin . . .
Why am I so distracted?

BARNABA
Ah! She wants to flee . . .

GIOCONDA
Escape is my only salvation!
(*Barnaba opens the door and meets Gioconda
as she is about to flee.*)

BARNABA
That's how you keep the pact!

GIOCONDA
Yes, I keep the pact — we have sworn it.
Gioconda must not betray that oath.
May God forgive me for the enormous sin
I am about to commit!

BARNABA
Rapture! Delirium! Supreme dream of mine!
I have you and suddenly this arid heart
Is flooded with joy! Already I palpitate
And quake under love's beam!

GIOCONDA
Stay, Restrain your savage joy!
Gayer, brighter I want to make myself.
For you I shall adorn my fair tresses
With purple and gold!
Already I'm covered with all the tinsel
Of the stages of frivolous theatres.
Listen to the sweet song of this
Worldly-wise siren.
I have kept my word, and not betrayed you.
You wanted my body, you cursed devil?
And my body I give you!
(*She stabs herself in the heart.*)

BARNABA
Stop! What mockery! . . . well . . . you
Hate me . . . and damned you die!
(*He bends over Gioconda and shouts.*)
Yesterday your mother insulted me!
I drowned her! . . .
She hears no more!
(*Barnaba rushes out.*)

THE END

ALSO ON SERAPHIM

S indicates stereo

- BEETHOVEN: FIDELIO.** Martha Mödl, Sena Jurinac, Wolfgang Windgassen, Otto Edelmann, Gottlob Frick, Rudolf Schock; Vienna State Opera Chorus and Vienna Philharmonic Orchestra conducted by Wilhelm Furtwängler. IC-6022
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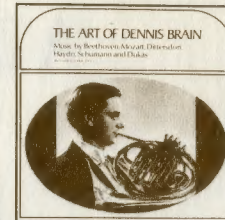
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Verdi: Aida. Maria Caniglia (Aida), Beniamino Gigli (Radamès), Ebe Stignani (Amneris), Gino Bechi (Amonasro); Chorus and Orchestra of the Rome Opera, Tullio Serafin cond. (recorded 1946).

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Verdi: Don Carlo. Antonietta Stella (Elisabetta), Elena Nicolai (Princess Eboli), Mario Filippeschi (Carlo), Tito Gobbi (Rodrigo), Boris Christoff (Philip); Chorus and Orchestra of the Rome Opera, Gabriele Santini cond. mono only: (three discs) IC-6004

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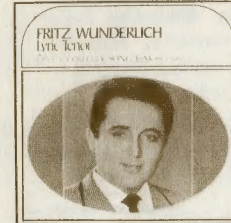
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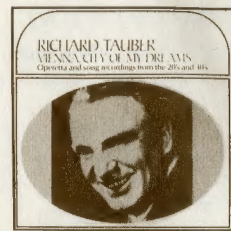
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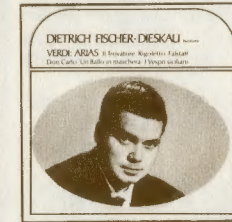


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Richard Strauss – Strauss: Alpine Symphony. Bavarian State Orchestra (recorded 1941). mono only: **60006**

Arturo Toscanini – Centennial Album. Beethoven: Symphonies Nos. 1, 4 and 6 ("Pastorale"); Leonore Overture No. 1; Mozart: The Magic Flute – Overture; Brahms: Tragic Overture. B.B.C. Symphony Orchestra (recorded 1937-1939). mono only: (three discs) **IC-6015**

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Agustin Anievas – Brahms: Variations and Fugue on a Theme by Handel; Variations on a Theme by Paganini. **S-60049**

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Gina Bachauer – Grieg: Piano Concerto in A minor. With Norwegian Dances and Lyric Suite – Royal Philharmonic Orchestra, George Weldon cond. **S-60032**

Stephen Bishop – A Beethoven Recital. Sonatas No. 28 in A, No. 30 in E; four short pieces. **S-60035**

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Solomon – Beethoven: Concerto No. 1 in C; Sonata No. 27 in E minor, Op. 90. Philharmonia Orchestra, Herbert Menges cond. **S-60016**

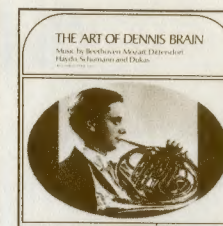
Solomon – Beethoven: Concerto No. 3 in C minor. Philharmonia Orchestra, Herbert Menges cond. **S-60019**

Vronsky & Babin (duo-pianists) – Brahms: Liebeslieder Waltzes (complete, Op. 52 & 65). With Elsie Morison (soprano), Marjorie Thomas (contralto), Richard Lewis (tenor), Donald Bell (baritone). **S-60033**

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Syngé: The Playboy of the Western World. Siobhán McKenna, Dublin production of Cyril Cusack. mono only: (two discs) **IB-6013**

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— Martin Bernheimer
(Los Angeles Times)

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I must endorse the entire list as extraordinary . . . marked with a special quality, either of superb performance, singular appositeness of artist to repertory or vital historic significance. The price, mono or stereo, is unbelievable. There are no better buys anywhere . . . no performances of equal merit.

Paul Hume (Washington Post)

Seraphim's first presentations have nothing of the "bargain table" aura about them. Their engineering — and packaging — are of superior quality in almost every instance and are altogether worthy of the distinguished artists whose performances are featured . . . Recordings that would be worth having at almost any price . . . within the reach of music-lovers trying to reconcile champagne tastes with beer pocketbooks.

Allen Hughes (New York Times)

In cases where I was able to make direct comparisons with the original pressings (as in the Mussorgsky songs), Seraphim's sound was often markedly superior. Performances recorded monophonically have not been artificially stereoid. Since stereo enhancement results more often than not in gumming up perfectly acceptable monophonic sound, the producers of Seraphim deserve four gold stars for an honest and wise decision.

Peter G. Davis (High Fidelity/Musical America)

OPERA



Beethoven: Fidelio (with Leonore Overture No. 3 and omitting dialogue). Martha Mödl (Leonore), Wolfgang Windgassen (Florestan), Otto Edelmann (Don Pizarro), Gottlob Frick (Rocco), Sena Jurinac (Marzelline), Rudolf Schock (Jacquino); Vienna State Opera Chorus, Vienna Philharmonic, Wilhelm Furtwängler cond. (recorded 1953).

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Donizetti: The Elixir of Love. Rosanna Carteri (Adina), Luigi Alva (Nemorino), Rolando Panerai (Belcore), Giuseppe Taddei (Dr. Dulcamara); La Scala Chorus and Orchestra, Tullio Serafin cond. (two discs) SIB-6001

Gay — Pepusch & Austin: The Beggar's Opera (ballad opera with spoken dialogue). John Cameron (Macheath), Elsie Morison (Polly), Monica Sinclair (Lucy Diver), Anna Pollak (Jenny), Owen Brannigan (Mr. Peachum), Alexander Young (Filch); members of the Old Vic Company, Pro Arte Orchestra, Sir Malcolm Sargent cond. (two discs) SIB-6023

Giordano: Andrea Chénier. Beniamino Gigli (Chénier), Maria Caniglia (Maddalena), Gino Bechi (Gérard), Giulietta Simionato (Countess), Italo Tajo (Roucher), Giuseppe Taddei (Fouquier-Tinville); La Scala Chorus and Orchestra, Oliviero de Fabritiis cond.

mono only: (two discs) IB-6019

Leoncavallo: I Pagliacci. Beniamino Gigli (Canio), Iva Pacetti (Nedda), Mario Basiola (Tonio), Giuseppe Nessi (Beppe), Leone Pacci (Silvio); La Scala Chorus and Orchestra, Franco Ghione cond. (recorded 1934). Side 4: Italian Songs (Gigli) including 'O sole mio and Non ti scordar di me.

mono only: (two discs) IB-6009



Lortzing: Zar und Zimmermann (complete opera, with spoken dialogue). Hermann Prey (Tsar Peter the Great), Peter Schreier (Peter Ivanov), Erika Köth (Marie), Gottlob Frick (Van Bett), Nicolai Gedda (Marquis de Chateaufauf); Leipzig Radio Chorus, Dresden State Orchestra, Robert Heger cond.

(three discs) SIC-6020

Mascagni: Cavalleria rusticana. Beniamino Gigli (Turiddu), Lina Bruna Rasa (Santuzza), Giulietta Simionato (Lucia), Gino Bechi (Alfio); La Scala Chorus and Orchestra, Pietro Mascagni cond. (recorded 1940, with the composer's spoken introduction). Side 4: Italian Songs (Gigli) including Anema e core and Fedri's Ninna Ninna.

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Mozart: The Marriage of Figaro (in German). Hilde Gueden (Countess), Anneliese Rothenberger (Susanna), Edith Mathis (Cherubino), Hermann Prey (Count), Walter Berry (Figaro); Dresden State Opera Chorus, Dresden State Orchestra, Otmar Suitner cond.

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Poulenc: Les Mamelles de Tirésias. Denise Duval (Thérèse), Jean Giraudeau (The Husband); Soloists, Orchestra and Chorus of the Paris Opéra-Comique, André Cluytens cond.

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Verdi: Aida. Maria Caniglia (Aida), Beniamino Gigli (Radamès), Ebe Stignani (Amneris), Gino Bechi (Amonasro); Chorus and Orchestra of the Rome Opera, Tullio Serafin cond. (recorded 1946).

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Verdi: Don Carlo. Antonietta Stella (Elisabetta), Elena Nicolai (Princess Eboli), Mario Filippeschi (Carlo), Tito Gobbi (Rodrigo), Boris Christoff (Philip); Chorus and Orchestra of the Rome Opera, Gabriele Santini cond. mono only: (three discs) IC-6004

Wagner: Die Walküre. Marta Mödl (Brünnhilde), Leonie Rysanek (Sieglinde), Margarete Klose (Fricka), Ludwig Suthaus (Siegmund), Ferdinand Frantz (Wotan), Gottlob Frick (Hunding); Vienna Philharmonic, Wilhelm Furtwängler cond.

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Weber: Der Freischütz (complete opera, with abridged spoken dialogue). Rudolf Schock (Max), Elisabeth Grümmer (Agathe), Lisa Otto (Ännchen), Karl Christian Kohn (Kaspar), Gottlob Frick (Hermit), Hermann Prey (Ottokar); Berlin Municipal Opera Chorus, Berlin Philharmonic, Joseph Keilberth cond.

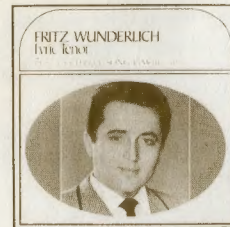
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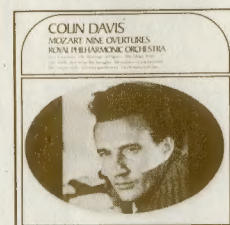
Artur Rodzinski — Falla: The Three-Cornered Hat — complete dances; Ritual Fire Dance; music by Granados and Albéniz. Royal Philharmonic Orchestra. **S-60021**

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Malczuzynski — Brahms: Concerto No. 1 in D minor. Warsaw National Philharmonic Orchestra, Stanislaw Wislocki cond. **S-60055**

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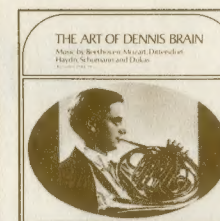
Solomon — Beethoven: Concerto No. 3 in C minor. Philharmonia Orchestra, Herbert Menges cond. **S-60019**

Vronsky & Babin (duo-pianists) — Brahms: Liebeslieder Waltzes (complete, Op. 52 & 65). With Elsie Morison (soprano), Marjorie Thomas (contralto), Richard Lewis (tenor), Donald Bell (baritone). **S-60033**

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The Hungarian Quartet — Beethoven: The Complete String Quartets, in three volumes. Newly recorded, Grand Prix International du Disque 1967 de l'Académie Charles Cros.

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O'Casey: Juno and the Paycock. Siobhán McKenna, Dublin production of Cyril Cusack. Spoken introduction by Sean O'Casey. mono only: (two discs) **IB-6014**

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Peter G. Davis (High Fidelity/Musical America)

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Donizetti: The Elixir of Love. Rosanna Carteri (Adina), Luigi Alva (Nemorino), Rolando Panerai (Belcore), Giuseppe Taddei (Dr. Dulcamara); La Scala Chorus and Orchestra, Tullio Serafin cond. (two discs) SIB-6001

Gay - Pepusch & Austin: The Beggar's Opera (ballad opera with spoken dialogue). John Cameron (Macheath), Elsie Morison (Polly), Monica Sinclair (Lucy Diver), Anna Pollak (Jenny), Owen Brannigan (Mr. Peachum), Alexander Young (Filch); members of the Old Vic Company, Pro Arte Orchestra, Sir Malcolm Sargent cond. (two discs) SIB-6023

Giordano: Andrea Chénier. Beniamino Gigli (Chénier), Maria Caniglia (Maddalena), Gino Bechi (Gérard), Giulietta Simionato (Countess), Italo Tajo (Roucher), Giuseppe Taddei (Fouquier-Tinville); La Scala Chorus and Orchestra, Oliviero de Fabritiis cond. mono only: (two discs) IB-6019

Leoncavallo: I Pagliacci. Beniamino Gigli (Canio), Iva Pacetti (Nedda), Mario Basiola (Tonio), Giuseppe Nessi (Beppe), Leone Pacci (Silvio); La Scala Chorus and Orchestra, Franco Ghione cond. (recorded 1934). Side 4: Italian Songs (Gigli) including 'O sole mio and Non ti scordar di me. mono only: (two discs) IB-6009



Lortzing: Zar und Zimmermann (complete opera, with spoken dialogue). Hermann Prey (Tsar Peter the Great), Peter Schreier (Peter Ivanov), Erika Köth (Marie), Gottlob Frick (Van Bett), Nicolai Gedda (Marquis de Chateaufneuf); Leipzig Radio Chorus, Dresden State Orchestra, Robert Heger cond. (three discs) SIC-6020

Mascagni: Cavalleria rusticana. Beniamino Gigli (Turiddu), Lina Bruna Rasa (Santuzza), Giulietta Simionato (Lucia), Gino Bechi (Alfio); La Scala Chorus and Orchestra, Pietro Mascagni cond. (recorded 1940, with the composer's spoken introduction). Side 4: Italian Songs (Gigli) including Anema e core and Fedri's Ninna Ninna. mono only: (two discs) IB-6008

Mozart: The Marriage of Figaro (in German). Hilde Gueden (Countess), Anneliese Rothenberger (Susanna), Edith Mathis (Cherubino), Hermann Prey (Count), Walter Berry (Figaro); Dresden State Opera Chorus, Dresden State Orchestra, Otmar Suitner cond. (three discs) SIC-6002

Poulenc: Les Mamelles de Tirésias. Denise Duval (Thérèse), Jean Giraudeau (The Husband); Soloists, Orchestra and Chorus of the Paris Opéra-Comique, André Cluytens cond. mono only: 60029

Puccini: La Bohème. Victoria de los Angeles (Mimi), Lucine Amara (Musetta), Jussi Bjoerling (Rodolfo), Robert Merrill (Marcello), Giorgio Tozzi (Colline); Chorus and Orchestra conducted by Sir Thomas Beecham. mono only: (two discs) IB-6000

Verdi: Aida. Maria Caniglia (Aida), Beniamino Gigli (Radamès), Ebe Stignani (Amneris), Gino Bechi (Amonasro); Chorus and Orchestra of the Rome Opera, Tullio Serafin cond. (recorded 1946). mono only: (three discs) IC-6016

Verdi: Don Carlo. Antonietta Stella (Elisabetta), Elena Nicolai (Princess Eboli), Mario Filippeschi (Carlo), Tito Gobbi (Rodrigo), Boris Christoff (Philip); Chorus and Orchestra of the Rome Opera, Gabriele Santini cond. mono only: (three discs) IC-6004

Wagner: Die Walküre. Marta Mödl (Brünnhilde), Leonie Rysanek (Sieglinde), Margarete Klose (Fricka), Ludwig Suthaus (Siegmund), Ferdinand Frantz (Wotan), Gottlob Frick (Hunding); Vienna Philharmonic, Wilhelm Furtwängler cond. mono only: (five discs) IE-6012

Weber: Der Freischütz (complete opera, with abridged spoken dialogue). Rudolf Schock (Max), Elisabeth Grümmer (Agathe), Lisa Otto (Ännchen), Karl Christian Kohn (Kaspar), Gottlob Frick (Hermit), Hermann Prey (Ottokar); Berlin Municipal Opera Chorus, Berlin Philharmonic, Joseph Keilberth cond. (two discs) SIB-6010

Dietrich Fischer-Dieskau - Verdi Arias. From Falstaff, Il Trovatore, Rigoletto, Don Carlo, Un Ballo in maschera and I Vespi siciliani. Berlin Philharmonic Orchestra, Alberto Erede cond. S-60014

Wilhelm Furtwängler/Kirsten Flagstad - Wagner: Götterdämmerung (excerpts). Siegfried's Rhine Journey and Funeral March; Brünnhilde's Immolation Scene. Vienna Philharmonic and Philharmonia Orchestras. mono only: 60003



Lotte Lehmann - Opera Arias From Otello, Madama Butterfly, Tosca, Andrea Chénier, Manon, Mignon, The Tales of Hoffmann, Jocelyn, Tannhäuser, Lohengrin and Arabella; with Wagner's Schmerzen and Träume (recorded 1928-33). mono only: 60060

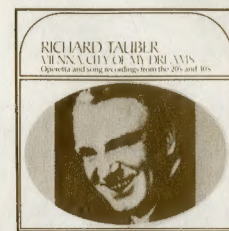
Fritz Wunderlich - Lyric Tenor. A memorial album of choice opera, operetta and song recordings by this beloved young artist, 1930-1966. S-60043

VOCAL

Boris Christoff - Mussorgsky Songs. Songs and Dances of Death, King Saul, Gopak, The winds are howling, The Song of the Flea. Orchestre National de la RTF, Georges Tzipine cond. mono only: 60008

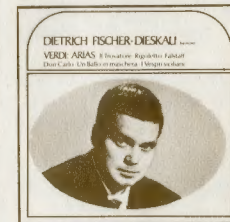
Kirsten Flagstad - Wagner: Wesendonck Lieder; Brahms: Two Songs with Viola (Herbert Downes); Grieg: Four Songs. Gerald Moore (piano). mono only: 60046

Beniamino Gigli - Canti Sacri (Sacred Songs). Including Ave Maria (Schubert, Bach-Gounod and Ceconi); Panis Angelicus (Franck); Largo (Handel); Pietà, Signore (Stradella), Ingemisco (Verdi) (recorded 1932-1947). mono only: 60036



Tito Gobbi - The Art of Tito Gobbi. Opera Arias from William Tell, L'Elisir d'amore, Simon Boccanegra, Adriana Lecouvreur, Fedora, Falstaff, Otello (Philharmonia Orchestra, Alberto Erede cond.); Classical Songs and Arias (Roy Jesson, harpsichord); Italian and Neapolitan Popular Songs (Annibale Bizzelli cond.); Romantic Songs (Gerald Moore, piano). (two discs) SIB-6021

Hans Hotter - Great German Songs. Schubert (including the celebrated Serenade and To Music), Schumann (including The Two Grenadiers) and Richard Strauss. Gerald Moore (piano). S-60025



The Geraint Jones Singers - Bach: Magnificat; Purcell: Music for the Funeral of Queen Mary. mono only: 60001

Richard Lewis - Handel Arias. From Judas Maccabaeus, Alexander's Feast, Samson, Acis and Galataea, Jephtha, Joshua and Semele. London Symphony Orchestra, Sir Malcolm Sargent cond. S-60028

Christa Ludwig - Mahler: Songs of a Wayfarer; Kindertotenlieder. Philharmonia Orchestra, Sir Adrian Boult & André Vandernoot cond. S-60026

Christa Ludwig - A Song Recital. Schubert, Brahms, Wolf, Richard Strauss and Mahler. Gerald Moore (piano). S-60034

Edith Mathis - Handel: Nine German Songs (Neun deutschen Arien, 1729). Ensemble of baroque instruments. S-60015

Elisabeth Schwarzkopf - Bach: Cantata BWV 51, Jauchzet Gott in allen Landen; Mozart: Exsultate, jubilate. Philharmonia Orchestra, Walter Susskind & Peter Gellhorn cond. mono only: 60013

Richard Tauber - Vienna, City of My Dreams. Operetta and song recordings from the 20's and 30's, including Dein ist mein ganzes Herz, Rosen aus dem Süden, The Merry Widow Waltz, Tosti's Serenade, ten others. mono only: 60051



SERAPHIM

"Angels of the highest order"

Recorded in Co-operation with E. A. Teatro alla Scala, Milan
PONCHIELLI (libretto by Boïto)

LA GIOCONDA

(YBX-X-17) 33. 1/2

S-1-6031-1

STEREO

1.

Prelude & Act 1 (beginning) 27:05

Piero Cappuccilli / Maria Callas / Irene Companeez
Leonardo Monreale / Renato Ercolani / Pier Miranda Ferraro
Fiorenza Cossotto / Ivo Vinco

Orchestra & Chorus of La Scala Opera House, Milan
Conducted by Antonino Votto
Chorus Master: Norberto Mola

Recorded in
Italy

MANUFACTURED IN U.S.A.



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PONCHIELLI (libretto by Boito)
LA GIOCONDA

STEREO
SIDE 2

S-2-6031-2
YBX-X-18
33 1/3

Act 1 (conclusion) 25:25

Irene Companeéz / Maria Callas / Fiorenza Cossotto
Pier Miranda Ferraro / Renato Ercolani / Leonardo Monreale
Piero Cappuccilli / Ivo Vinco / Bonaldo Giaiotti
Orchestra & Chorus of La Scala Opera House, Milan
Conducted by Antonino Votto
Chorus Master: Norberto Mola

Recorded in Italy

MANUFACTURED IN U.S.A.

S-2-6031-2



SERAPHIM

"Angels of the highest order"

Recorded in Co-operation with E. A. Teatro alla Scala, Milan

PONCHIELLI (libretto by Boito)

LA GIOCONDA

(YBX-X-19) 33.1/8

STEREO

S-3-6031-3

3.

Act 2 (beginning) 27:45

Piero Cappuccilli / Carlo Forti / Pier Miranda Ferraro
Fiorenza Cossotto / Maria Callas

Orchestra & Chorus of La Scala Opera House, Milan
Conducted by Antonino Votto

Chorus Master: Norberto Mola

Recorded in
Italy

MANUFACTURED IN U.S.A.



SERAPHIM

"Angels of the highest order"

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PONCHIELLI (libretto by Boïto)

LA GIOCONDA

(YBX-X-20) 33 1/2

STEREO

S-4-6031-3

4.

(1) Act 2 (conclusion) 9:40

(2) Act 3 (beginning) 16:30

Maria Callas / Fiorenza Cossotto / Piero Cappuccilli
Pier Miranda Ferraro / Ivo Vinco

Orchestra & Chorus of La Scala Opera House, Milan
Conducted by Antonino Votto

Chorus Master: Norberto Mola

Recorded in
Italy

MANUFACTURED IN U.S.A.



SERAPHIM

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PONCHIELLI (libretto by Boito)

LA GIOCONDA

STEREO
SIDE 5

S-5-6031-2
YBX-X-21
33 1/3

(1) Act 3 (conclusion) 22:55
(2) Act 4 (beginning) 5:25

Ivo Vinco / Piero Cappuccilli / Irene Companeez
Maria Callas / Pier Miranda Ferraro / Carlo Forti
Orchestra & Chorus of La Scala Opera House, Milan
Conducted by Antonino Votto
Chorus Master: Norberto Mola
Recorded in Italy

MANUFACTURED IN U.S.A.



SERAPHIM

"Angels of the highest order"

Recorded in Co-operation with E. A. Teatro alla Scala, Milan
PONCHIELLI (libretto by Boïto)
LA GIOCONDA

(YBX-X-22) 33. 1/2

STEREO

S-6-6031-1
6.

Act 4 (conclusion) 29:20

Maria Callas / Renato Ercolani / Aldo Biffi
Pier Miranda Ferraro / Fiorenza Cossotto / Piero Cappuccilli
Orchestra of La Scala Opera House, Milan
Conducted by Antonino Votto

Recorded in
Italy

MANUFACTURED IN U.S.A.